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"THE ROYAL VISITOR."

At His Majesty's.

Comedy, in Three Acts, adapted from "Le Roi," by Robert de Flers and G. A. de Caillavet, presented by George Grossmith and J. A. E. Malone at His Majesty's Theatre on Saturday, Sept. 27.

Boudier	Oscar Asche
Rivelot	Anew McMaster
Suzette	Zoe Palmer
Marthe	Yvonne Arnaud
Sernin de Chamarande	Denys Blakelock
Cruchet	Leonard Calvert
Blond	George Grossmith
Marquis de Chamarande	Fred Lewis
Therese Marnix	Diana Wilson
William	Donald Neville
Lorrain	George Ide
Cormeau	Hubert Carter
Langlois	Gordon Harker
Francine	Dorothy Field
Georgette	Prudence Russell
Angele	Dorothy Seacombe
King John IV. of Kurdania	Malcolm Keen
Marquise de Chamarande	Ruth Taylor
Gabrier	George Robins

It is sixteen years since Robert de Flers and G. A. Caillavet's comedy, "Le Roi," was one of the successes of the Paris season. We are afraid that we cannot report that the English version, translated into "The Royal Visitor," and produced at His Majesty's Theatre on Saturday last, has healthily survived either the passage of years or the trip across the Channel.

The play is really a satirical farce which probably had more point at the time it was written than it has now. It is doubtful if the comedy could ever have meant as much to an English audience as it did in Paris, where foreign monarchs are said to go for their amusement. The English version, otherwise a fairly faithful translation, has been watered down in the usual hypocritical way, and this tends to make the whole thing a trifle anæmic, to say the least of it. Boudier's mistress becomes his "governess," and he discovers the King with her in the "drawing room"; in the last act his wife and the King spend the night together walking in the garden! This makes it all a great deal of pother about nothing in particular.

In any case the main situation is almost lost in the mass of musical comedy pretentiousness and farcical by-play between a lot of characters quite inessential to the action. There were some very dull passages in the first and last acts, when hosts of meaningless individuals were brought on to the stage. They do little to establish the principal characters, and only succeed in turning a bright farcical comedy into an over-elaborate "production." The idea, treated simply, might make a capital play.

Boudier, the wealthy socialist, with his glib Republican ideas, is well drawn. Although he has married a simple little dressmaker and despite all his talk, he is a snob at heart, and is anxious to get an invitation to meet the King of Kurdania when he visits a neighbouring chateau. The proud Marquis de Chamarande, however, refuses the invitation, and when Boudier does meet the King it is to find him in the arms of his mistress, a delightful actress named Therese Marnix. He condones her unfaithfulness when Therese arranges that the King shall visit his chateau instead of that of the Marquis. There is a great reception to meet the royal personage, and after it is all over, the King, on his way to find Therese's room, discovers Mme. Boudier eating an impromptu supper in the hall. In a charming scene, wherein the delightful little midinette wins his affection by telling him that eight years before, on his previous visit to Paris, she threw her lunch (a jam tart) on to the royal carriage because she had no money to buy flowers. Therese spends a lonely night, and next morning Boudier finds that neither the King nor his own wife have spent the night in their rooms. First his mistress and now his wife! This time he is appeased by the simple expedient of making him Minister of Commerce to save a scandal, and the King badly lets down his country by signing the unfair treaty which it is admitted will cost Kurdania many hard-earned francs.

There were numbers of witty lines and some really funny business for Mr. George Grossmith, who played the part of the King's secret service agent, and changed his costume and disguises half-a-dozen times during the evening. It was a capital piece of fooling which livened up things considerably. Mr. Oscar Asche took Boudier a little too seriously, and it had the effect of making the play rather top-heavy. Mr. Malcolm Keen acted well as the King in the scene with Mme. Boudier in the last act, but

(Continued in col. 5.)

[Photo, Dobson.

SYD. HOWARD.

For the past twelve months Syd. Howard has been playing the principal comedy part in "Vanities," which is now being played at the South Coast Resorts, and returns to town at the Willesden Hippodrome on Oct. 13th next. Syd. has received offers for production from many quarters, but wait and see!

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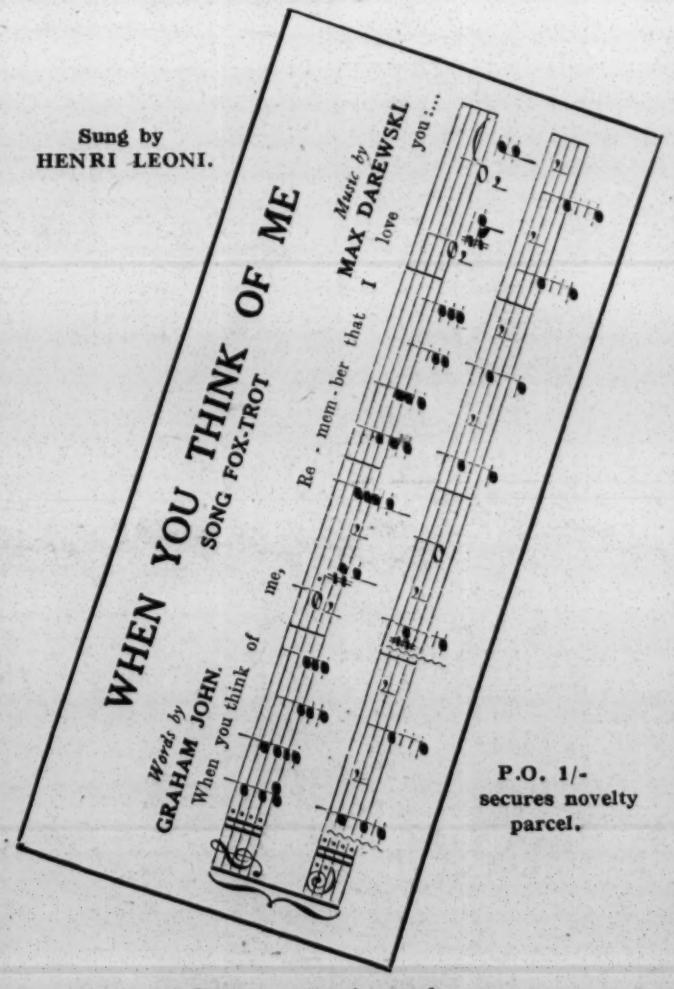

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"THE THIEF OF BAGDAD."

Douglas Fairbanks at Drury Lane.

Drury Lane Theatre just now is an enchanted palace where the fairy tales come true before our eyes. The Magic Carpet soaring over the minarets of old Bagdad; the Winged Horse treading the clouds; the Invisible Cloak; the fire-breathing Dragon, and the wonderful Magic Chest that can bring an army into being at a flash—they are all there to mystify and delight. "How are they done?" the programme asks, and, wisely, no one has answered the question. Clever people will tell us that it is the scenery that moves and not the carpet, and so on; but for ourselves we were happy in our ignorance for one evening and content to be caught up and transported into enchanted regions by the magic of this wonderful film.

"The Thief of Bagdad" is probably the pinnacle of screen production. A stupendous feat—to present the glory and the magic of the Arabian Nights Entertainments—has been accomplished with a success that we could hardly conceive possible. Bagdad has arisen in the American studios (a new, clean Bagdad, it is true), with its glory of dome and minaret, the bustling life of its streets and the sensuous luxury of its palaces. There are gorgeously arrayed processions of beasts and men, wonderful rides across the desert, glimpses of other Eastern towns, and a number of camera feats so extraordinary that they must be seen to be believed.

The whole thing is knit together by the simplest of stories. It is the best sort of fairy story, for it tells of a thief who is really a Prince at heart. There is no fun in a Prince winning a Princess, but there is a great deal to be said for a beggar winning the daughter of the Caliph. The Thief of Bagdad is an audacious fellow who lives by his wits, and with the aid of the magic rope he gets into the Caliph's Palace to rifle the treasure-chests. There he loses his heart to the Princess, whom he sees asleep, and the only thing he takes away is her slipper. Next day, in stolen finery, he joins the cavalcade of the three Princes who have come from far distances to woo the Princess. She chooses him, of course, but at the sumptuous betrothal feast his deception is discovered, and he is whipped out of the palace. He then goes to the Holy Man, whose teaching he had hitherto flouted, who tells him that "happiness must be earned," and sends him in search of the Magic Chest. After a series of the most incredible adventures, which include encounters with enormous great dragons and spiders, a fearsome journey through the valley of fire, and a fight with a monster at the bottom of the sea, he finds the chest and comes back to Bagdad on the Winged Horse. In the nick of time he arrives, for the Mongolians have captured the city by treachery, and, by the help of his invisible cloak, he saves the Princess from the Mongolian Prince who is about to take her away on the Magic Carpet. Our last glimpse is of the Princess and her wonderful lover sailing out on the carpet over the city and into the land of happy-ever-after!

Mr. Douglas Fairbanks carries it all off with a magnificent air. In the earlier scenes he is delightfully humorous as the Thief, and all the time his agile acrobatic work is a pleasure to watch. He is equally good in the romantic scenes, and no Princess could have resisted his charming smile. Miss Julanne Johnston is altogether enchanting as the Princess, and a really fine piece of comedy acting came from Mr. Snitz Edwards as the Thief's Evil Associate. The Princes were cleverly played by So-Jin, Mr. Noble Johnson and Mr. C. Comont.

The music for the production has been composed by Mr. Mortimer Wilson, and was ably conducted by Mr. Francis Beard.

(Continued from col. 2.)

there was really not much to the part. The best performance by a long way was given by Miss Yvonne Arnaud, who realised to the full the comedy in the part of Mme. Boudier; it was a charmingly light and amusing piece of acting throughout. Miss Diana Wilson, whom we do not remember to have seen before, looked very beautiful as Therese Marnix, and made her points cleverly. Of the others in the long cast, Mr. Fred Lewis as the Marquis, Mr. Hubert Carter, Mr. Gordon Harker and Mr. George Ide as Ministers of the Government, and Miss Dorothy Seacombe as Therese's maid, stood out noticeably.

The play was produced by Mr. Oscar Asche.

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WINTER GARDENS, NEW BRIGHTON.

Personal management, which is the policy of this theatre, ensures every reasonable comfort and convenience for the company, and that everything is done to make each week a financial success for both sides.

Nov. 24, Dec. 8, and 'Xmas.

WANTED, First-class Attractions.

A. DOUGLASS, Winter Gardens, New Brighton.

THEATRE ROYAL, OLDHAM. Important Notice.

WANTED, Revues, Twice Nightly, Nov., onwards. Must be full of roaring, clean comedy. State where to be seen, full particulars. Address, E. DOTTRIDGE, "Merivale," Clifton Drive, St. Annes-on-Sea.

OPERA HOUSE, KIDDERMINSTER.

WANTED, First-class Attractions, once nightly, Dec. 8, to follow Albert De Courville's production. Also Dec. 15, 22. Only vacant dates this year. Spring dates vacant for good Musical Comedy. All coms., FRED DRY, Manager.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE. With his Entire London Production, in "MONSIEUR BEAUCAIRE." WANTED, Nov. 10. Now Booking Spring and Autumn, 1925. W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, Nov. 3, Dec. 8, 15.

"A LITTLE BIT OF FLUFF." New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in. Now booking 1925. W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at most of the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

"THE PARTNERS."

No. 1 Company, including Wilfred Shine.

WANTED, Nov. 17 and 24 (to precede the Regent Theatre, London).

A. DOUGLASS, Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in "THE PICCADILLY PURITAN." The Comedy success from the Ambassadors' T., London.

London Managers and Agents are invited to see the production this week at St. Albans.

WANTED, Oct. 27 (South or Midlands), Nov. 17 (Midlands). Only vacant dates this year.

Also Jan. 5, 19, and 26 (?), in Scotland.

HOPE, this, County T., St. Albans. Next, Pal. T., Weston-super-Mare. (28th consecutive week.)

WANTED, No. 1 Theatres and Music Halls only. EDYTH GOODALL. Playing her original part, in "WITHIN THE LAW." Oct. 6 and 13 (to precede Southport).

W. FOSTER HORSFIELD, C/o Woodward, 21, Panton-street, S.W.1. Telephone: Regent 689.

WANTED, First-class Theatres, "ELIZA COMES TO STAY," (11th year of tour.) Oct. 16 (3) and 27 (North). Only Vacant Dates until Autumn, 1925. Mr. and Mrs. Edward Whitty, "PLUS FOURS." Oct. 27, Dec. 8, 22 (North). A few vacancies for Spring. THE FREDK. MOUILLOT OFFICES, 7-8, Leicester-place, W.C.2.

Ventom Swift's Huge Success. "HIGH HEELS AND STOCKINGS." WANTED, Oct. 6, 27. Only dates. Wire, VENTOM SWIFT, Hippodrome, Seacombe.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Bookings include: R.C.T., Liverpool. T.R., Newcastle. L.T., Edinburgh. King's T., Glasgow.

WANTED, Oct. 27, Nov. 3, 24.

By arrangement with Mr. Robert Macdonald, "PEG O' MY HEART." WANTED, Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT."

WANTED, Nov. 24. Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, Oct. 20, 27, Nov. 10, 17, 24.

Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.

"KID OF ARIZONA." "KID OF ARIZONA." Western Musical Novelty Show, in Seven Scenes. Including 2 Performing Ponies and 2 Kicking and Bucking Mules, &c. WANTED, Monday next. Printing ready. Also Oct. 13, through misunderstanding. Wire, J. C. CARLYLE, Cambridge Theatre, Spennymoor. 'Phone, 14.

KELSO REPERTOIRE CO. KELSO REPERTOIRE CO. KELSO REPERTOIRE CO.

WANTED, Theatres, Oct. 27, Oct. 27, Oct. 27, Oct. 27, and onwards, with exceptions. First-class Company. First-class Company. Large Rep. of First-class Plays. Three or four pieces weekly. Enormous success everywhere. Wire or write, POWELL, Ex. T., Witney.

WANTED, Oct. 6, Nov. 3, on, for George Manship and Company, in "THE EYE OF SIVA," by Sax Rohmer. Direct from the New and Strand Theatres. Entire London Production Carried. GEORGE MANSHIP, 27, Glasshouse-street, W.1.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN."

Musical Comedy Costume Play.

One long scream of laughter.

WANTED, Dec. 1 (Scotland).

Only vacant date this year.

CHALMERS MACKEY. This and next, King's T., Kilmarnock.

BETTY FAIRFAX, in Actual London production of "ANNA CHRISTIE."

WANTED, Oct. 6, precede Shakespeare, Liverpool, Oct. 27, Nov. 10, 17, Mar. 23, onwards, few recent openings; £62, £68, £75, £67.

KEITH KENNETH, "UP IN MABEL'S ROOM." Vacant Nov. 10, 17, 24 (?), Dec. 15, Summer, 1925. Few openings this summer, £55, £73, £83, £74. Re dates for both shows, KEITH KENNETH, This, Her Majesty's Th., Walsall.

"OH! BETSY." Mus. Com. Revue. WANTED, offers invited for immed. dates. HARRY LEVAINE, Coliseum, Cheltenham.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Baritone Juvenile Lead; rehearse at once. HARRY LEVAINE, Coliseum, Cheltenham.

WANTED, good, strong baritone or tenor, capable of parts; young Soubrette, striking appearance; tall Juvenile Man, capable of dramatic and comedy parts. Photos, particulars, PIMPLE, Queen's, Poplar.

WANTED, Coach for "Iolanthe," Jan. 19 to Feb. 14. State terms and all particulars to W. F. MANLEY, hon. secretary, Torquay Amateur Operatic Society.

WANTED, vocalists, musicians, dancers, &c., for Cabaret and Follies, leading hotels. PRODUCER, Box 149, "The Era."

"TOM JONES." WANTED, Coach and Producer, Nov. 10 to Dec. 6, 1924. Apply, HON. SECRETARY, H.A.O.S., 31, Market-street, Huddersfield, giving references and terms.

WANTED, ten attractive young lady Chorus Dancers, for immediate tour. Call, with practice dress, to 4, Soho-street, Oxford-street, W.1, from 11 a.m. to 1 o'clock, Wednesday, Thursday, and Friday mornings. Height 5ft. 2½in. to 5ft. 4in.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Very Small Juvenile Girls; must be over 14, height 4 ft. 7 in. or less; must be able to dance; London applications only considered. Write, HEARN, Brooklyn Lodge, Barnes-common.

WANTED, first-class Cabaret Artists, Exhibition Dancers, Vocalists, &c. Apply by letter, stating terms, and enclosing photographs, MANAGER, Embassy Club, 5, Queen-street, Edinburgh.

WANTED, Dancing Girls; must be tall, young, and good looking. Apply, Saturday next, between 11 and 1, JEAN BEDINI, 77, New Oxford-street.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Chenistongardens Studios, Kensington, W.8.

ARTISTS' WANTS.

WANTED Known, to Cinema and C.P. Proprietors, HENRY WILSON, Operatic Tenor. Also Standard and Popular Ballads. Vacant Oct. 6, onwards. No 1 offers only. This, Playhouse, Berwick-on-Tweed.

WANTED, Engt. by CLEM. GORDON, Actor-Baritone, or willing to assist in management, and KATE HUSBAND, Violiniste (doubling piano), exp. all lines; now touring with opera. Letters only, 171, Pentiman-road, Vauxhall, London.

ARTISTS' WANTS.

WANTED, Oct. 6, Revue, Panto., FRANK VICTOR, powerful Baritone, featuring "In a Tent," Tower Ballroom for B. Feldman. 5, Brooklyn-avenue, Blackpool.

WANTED, Oct. 6, Revue, Panto., FRANK VICTOR and ETHEL JENNINGS, Baritone, Operatic Soprano. 5, Brooklyn-avenue, Blackpool.

WANTED Known, now vacant, THE SIX SPARKS. Acrobatic and Toe Dancers. All coms., MISS DORIS, 61, Camberwell New-road, S.E.

PANTOMIME ARTISTS WANTED.

WANTED, Chorus Ladies, with good voices and appearance, for Resident (long run) and Touring Pantomimes; height from 5 ft. 6 in. and over.

Apply, with song, COCHRAN, Rehearsal Room, Feldman's-buildings, Shaftesbury-ave., Thursday and Friday, 2.30 till 5.

PANTOMIME ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, at Liberty Panto., any first-class part; h. refs. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED, Entertainers, who can give "one hour" to children in drawing-room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14.

Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

WANTED Known. Do you want your Act seen? Trial shows arranged. BRITISH AGENCY, 1, Adelaide-st., Strand, W.C.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, at liberty Nov. 24, on, for winter months, QUEENIE, the youngest, smartest, and cleverest Second-Sight Artist in the universe; impossible to baffle the youngster. Now in her 23rd successful week at Wembley, where she has been showing to all ranks, all classes and all nationalities with unfailing success. Agent wanted for this act. Scotland and the North preferred. All coms., Manageress, MRS. FRED STALEY, 261, Droop-street, Queen's Park, W.10.

WANTED, Oct. 6 and later, GENE GRANT, a singing comedian, with a cod dance; a star attraction. Wire, 198, Sydney-rd., London, N.10.

WANTED, Monday, by the TWO DANIELS. Away from all others in Negro Acts. Regent Picture House, Hounslow.

WANTED, immediate dates, share or salary. CHARD'S Wonderful Dogs. 15, Moore-st., S. Shore, Blackpool.

CIRCUS ARTISTS WANTED.

WANTED, Agent for a small Circus; one used to the bus. Apply at once to HARRY FOSSETT, Circus, Pwllheli, North Wales.

CIRCUS ARTISTS' WANTS.

JAMES A. POWELL, First-class Jockey Act Rider. WANTED Known, at liberty from November on, with a nice horse and fine appearance. Address, Circus, Norbeck, Christiania, Norway.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only real Cossack riding act in existence.

98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, DAN GREGORY, the Clown, now appearing with his Comic Riding Acts and Musical Violin Speciality. A success wherever he goes. Last week, Aquarium, Gt. Yarmouth. This week, Astley's Big Stage Circus, Lowestoft. Permanent address, DAN GREGORY, 10, Forest-side, Capel-road, Forest Gate, London, Essex.

WANTED Known, COMICAL WALKER, Talking Clown, with good comic entries; also play Agouste and good Globe speciality; vac. shortly; now on tour. Send offers to COMICAL WALKER, 6, Thornley-street, Wolverhampton.

WANTED Known, FRANK STEPHENSON'S Stud of splendidly marked coloured Horses, 14 in number, and the Bros. Stephenson, Superb Horsemen, are delighting the élite of Edinburgh at Hengler's Cirque.

Agents, &c., apply for vacancies and particulars.

We have open time.

Address as above.

MUSICIANS WANTED.

WANTED, Violinist Mus. Director, for good-class cinema; must have large and varied library (piano, 'cello, organ) and experience in fitting pictures. State age, terms, and all particulars, to MANAGER, Glynn Picture House, Ltd., Chester.

WANTED, Violinist-Conductor; must be thoroughly experienced in varieties. Apply, PAUL MOULDER, The Rivoli, Whitechapel, E.

WANTED, good Rep. Violinist, used to business; contin., 6.30 to 10.30, 3 mats.; open Mon. next. GRAND ELECTRIC THEATRE, Gainsborough.

WANTED, Violinist-Leader; must be good reader. MANAGER, Grand Cinema, Lowestoft.

WANTED, Violin-Leader, with library, for a London cinema. Apply, letter only, stating terms, to ELECTRIC PALACE, Notting Hill Gate.

WANTED, first-class expd. Violin-Leader M.D., gent., café and cinema; approx. 32 hrs. weekly. State when can open, salary required, age, refs. (letters only), to CONDR., 2, Brentford-street, Moston, Manchester.

WANTED, Orchestra Leader for large newly-built Birmingham Cinema; good permanent position for right man, possessing showmanship qualities. Qualifications, stating experience and salary required, to DALE PORTY, 83, New-street, Birmingham.

WANTED, First Violin (Leader); perm.; open Oct. 13; pictures; twice nightly, 6 nights; mus. com., &c., occasionally; terms £3 10s. Pars. to PERCY HALEY, Empire, Maryport.

MUSICIANS WANTED.

WANTED, Lady Violinist and 'Cellist, to complete cinema trio; only first-rate musicians need apply; joint not objected to; twice nightly and one matinée. Write, enclosing references (essention), age, &c., with lowest terms for permanency, to MUSICAL DIRECTRESS, St. James' Theatre, King's Lynn, Norfolk.

WANTED Known, Pianiste, wishing to form Ladies' Trio, view to winter engagements, invites applications from refined, finished artists (Violiniste, 'Celliste). Write, A.G.S.M., 6, Spencer-mansions, Queen's Club-gardens, W.14.

WANTED, lady Violiniste, for cinema; permanency if suitable; open Monday. Write particulars and lowest terms to M., 149, Dallow-road, Luton, Beds.

WANTED, reliable Violinist, to join harpist and vocalist; pitching; London and suburbs. Box 137, "The Era."

WANTED, Violinist, one with library and able to fit picture. Apply, GRAND CENTRAL CINEMA, Hackney-road, E.

WANTED, first-class Cornet, play first or second as required; also 'Cellist, absolutely capable, with high-class exacting programme; turns and big picture; 4½ hours nightly, Wed. mat. (no Sundays). Fullest pars., ALBERT VERNON, Palace, Luton.

WANTED, Cornet; evenings, no Sundays; must be good reader; 12 miles from Hammersmith. Lowest terms to ABBOTTS, 47, Uxbridge-road, Shepherd's Bush. 'Phone, Hammersmith 2578.

WANTED, Trumpet, flat pitch, commence Monday, Oct. 6; evenings only, no Sundays. Apply Friday, after 3, PRINCE'S PICTURE PLAYHOUSE, Kennington Park-road, S.E.

WANTED, Clarinet, double Saxophone; H.P.; sight reader and good tone essential; experienced variety; the best music, and have knowledge of jazz; twice nightly show. Apply, with references, lowest terms, and state when can open, to MUS. DIR., King's Theatre, Sunderland.

WANTED, E-flat Alto Sax., for cinema, featuring interludes; sharp pitch; one who doubles preferred. State lowest and experience, GRAY, Regent, Chelmsford.

WANTED, Sax., B flat Alto, doubling on Soprano, or Violin, for Wednesdays and Saturdays; must be sight reader and extemporise; plenty of work for right man. Letters to V. W., 30, Julien-road, South Ealing, W.5.

WANTED, for provincial café, first-class 'Celliste and Pianiste. YOUNG, Conductor, 64, Waterloo-road, S.E. No callers.

WANTED, experienced 'Cellist; must be used to cinema work; no duds need apply; audition, to-day, at 11, ELECTRIC THEATRE, Barking.

WANTED, 'Cellist, gent., for café; 24 hrs. week; must be good reader and used to trio work; terms £3 10s. and three meals daily. Age and exp. to TRIO, 173, Walton-street, Oxford.

WANTED, Orchestral 'Cellist, lady or gent., for cinema, 30 miles from London; 4½ hours nightly, 2 matinées; no Sundays. Every particular in first letter, Box 142, "The Era."

WANTED, 'Cellist, evgs. and 1 mat., £4 6s.; Reed Organist, evgs., 2 mats., £4 10s.; males; high-class cinema. State age, full partics., when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, 'Cellist; must be used to pictures; matinée and 2 evening performances daily (no Sundays). Terms and copies of references to SECRETARY, Kosmo Cinema, Tunbridge Wells.

WANTED, first-class 'Cellist, must be good reader and have a big tone; 6 evenings, to open Monday next; gents. only; audition any evening, 6 to 8, except Thursday. Apply, MUS. DIR., New Bohemia Cinema, Church End, Finchley, N.W.

WANTED, for the Imperial Picture House, Corn Market, Belfast, to open immediately, Mustel Organist and French Horn; low pitch. Applicants must be thoroughly conversant with the highest class of programmes and have good executive ability; first-class men only need apply; duties 5½ hours daily, no Sundays. Send recent references, age, and salary expected, to MUSICAL DIRECTOR, Ulster Cinematograph Theatres, Corn Market, Belfast.

WANTED, an Orchestral Organist (pipe), Wednesdays only; gents. Apply, after 3 Friday, PRINCE'S PICTURE PLAYHOUSE, Kennington Park-road, S.E.

WANTED, first-class Organist and 'Cellist for pictures; open Oct. 6. Lowest terms and particulars, H. DAY, Gaiety Theatre, Ayr.

WANTED, first-class lady Pianiste for London café. Apply, personally, 12 to 1, GRAY, 12, Archer-st., Piccadilly, W.

WANTED, Relief Pianiste; Sutton district. State terms. Box 146, "The Era."

WANTED, Solo Pianist for small cinema; evenings only; one matinée. State lowest, when at liberty, references, to F. BERTRAM, 5, Creffield-road, Colchester.

WANTED, really good dance Pianist, also straight Pianist, or one to combine the two; also required, Trumpet and E flat or B flat Bass; three evenings weekly and Sunday concerts. State salary expected for above and extra charges for other dances. Only young and smart musicians need apply. State age. ZELBA, 23, Godwin-road, Margate.

WANTED, Orchestral Pianist for East London cinema. Apply by letter, stating terms and experience, &c., six evenings, no Sundays. VANDERSTEEN, 18, Hewlett-road, Bow, E.3.

WANTED, Pianist, Empire Theatre, Stockton-on-Tees; pictures; twice nightly. Age, &c., M.U. terms, J. H. STEVENS, M.D., Pinewood-road, Eaglescliffe, Co. Durham.

WANTED, Mon., Orch. Pianist; exp. all lines; good reader. Terms, MYDDLETON, 28, Vernon-street, Nelson, Lancs.

WANTED, Relief Pianist. Audition Friday, 11 a.m., BROCKLEY PALLADIUM, Foxberry-road, Brockley, S.E.4.

WANTED, for concert party, Young Lady Pianist or Gent.; also Baritone or Tenor Vocalist; rehearse Friday; long, comfortable engagements. Send particulars and absolute lowest terms to JIMMY WOOD, 16, Castle-gardens, Hastings.

WANTED, rehearse immed., open Oct. 13, Pianist (a really good musician in every way) for No. 1 Concert Party; well versed in C.P. work and able to syncopate well enough to make good show with small jazz band. Fullest partics. of abilities and past engagements, with photo. (essent.), and abs. lowest terms, GORDON COURTNEY, This and next, Pier, Penarth, S. Wales.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Autumn term now starting. Call for free audition and advice, any morning, 10-1 o'clock.

WANTED KNOWN. First-class Trio, Violin, 'Cello, and Piano, with good library, desire engagement in cinema, country or seaside. Moderate terms for permanency.
All communications to
W. E. BOYCOTT.

WANTED, Pianist, pictures.
Male preferred.
196, Canterbury-rd., Croydon, before 2.

WANTED, Orchestral-Pianist for comfortable seaside engagement; permanent; 6 evenings, 2 matinées; audition to-day, 12 to 1, or write, lowest terms, to 59, Shepherd's Bush-rd., Hammersmith.

WANTED, lady Portable Harmonium Player or Vocalist for busking; terms 50/50. W., 44, Acton-street, E.8.

WANTED immediately, first-class Banjoist, for London dance band, preferably one who can double. Send full particulars to Box 122, "The Era."

WANTED, Banjo, Sop. Sax., doubling B flat Tenor; also Pianist; willing to give audition. State lowest terms, single dates, also for cinema, Sundays. Others write, Box 129, "The Era."

WANTED, by good Syn. Dance Pianist, Banjo-Violinist, and Sax., by ear; good prospects. 14, Windsor-st., Chertsey, Surrey.

WANTED, a lady Drummer; straight. KENT, 14, Rowfant-road, Balham, S.W. 'Phone, Latchmere 5064.

WANTED, Drummer, with usual effects, for cinema; thoroughly experienced; open Oct. 6 or 13. Lowest terms, &c., MANAGER, Hippodrome, Lowestoft.

Macnaghten Vaudeville Circuit, Ltd.
PALACE THEATRE, CARLISLE.
WANTED, experienced Drummer, permanent, to open Oct. 13, for twice-nightly varieties, &c.; tymps. and full kit essential; M.U. terms. Refs., age, and full particulars to H. H. CHARLESWORTH.

WANTED, for Hippodrome, Birkenhead, Drums and Tymps.; experienced in first-class revues and varieties; M.U. terms £3 7s.; to open Oct. 13, 1924. J. WHITELOCK, Mus. Adviser, Argyle Theatre, Birkenhead.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Drummer (Tymp., Glock., and effects). State where can be heard playing. MUSICAL DIRECTOR, Empress Theatre, Hackney.

WANTED, first-class Drummer, tymps., &c.; twice nightly pictures; must be young, smart; single man preferred; good sight reader or useless; permanency to right man, including long summer seaside engagement; open Oct. 6. Apply, MUSICAL DIRECTOR, Pavilion, Wombwell, Yorks.

WANTED, Drummer for cinema; 12 miles from Hammersmith; evenings only. Lowest terms to ABBOTTS, 47, Uxbridge-road, Shepherd's Bush. 'Phone, Hammersmith 2578.

WANTED, for Stage Band, Trumpet, Trombone, Horn, Bass. Apply between 6 and 8, B. M., 76, Cloudesley-road, Islington, N.1.

WANTED, good musical trio, Violin, Piano, 'Cello; also to combine with other instruments. Photos, particulars, PIMPLE, Queen's, Poplar.

WANTED, for Cinema, Northampton, Orchestra of four; Violin (Leader), Piano, Organ, and 'Cello; opening Monday, Oct. 13. State lowest terms for afternoon and evening performance, for six days only. Apply, GAIETY PICTURE HOUSE, Wellingboro'-road, Northampton.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining E flat Alto Saxophone, flat pitch; 'Cello, combining E flat Alto Saxophone; Clarinet, combining E flat Alto Saxophone; 'Cello, combining Tenor Banjo; Bass, combining Tenor Banjo; Bass, combining Trombone, Flute, E flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders. Messrs. C. W. & F. N. BLACK, Music Directors, 37, Schoollane, Liverpool.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendants (unmarried), immediately. Good Clarinet Player (able to play solo); also good Horn Player. Ex-Army bandsmen preferred. Previous Mental Hospital experience not essential. Wages commence 41s. 6d. weekly, and present bonus 12s. 11d. weekly (total 54s. 5d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, &c.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford.

WANTED, Jazz Musicians (all instruments) for odd dates; must be good, as no rehearsing. State full partics. and whether own parts. Box 145, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTALISTS SHOULD TAKE
THE STEPPING STONE TO SUCCESS BY BEGINNING AT ONCE AT THE OLD-ESTABLISHED

ORCHESTRAL TRAINING CENTRE.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.

WANTED KNOWN.

A COURSE OF ORCHESTRAL TRAINING AND POLISHING-UP WILL PREPARE YOU FOR THE COMING GREAT BOOM IN THE MUSICAL PROFESSION.
OUR INSTRUCTORS ARE PRACTICAL AND PAINSTAKING.
UP-TO-DATE METHODS AND CINEMA ARRANGEMENTS A SPECIALITY.
MUSIC LENT FOR HOME STUDIES.
WE HAVE EVERY FACILITY FOR PLACING YOU INTO A GOOD ENGAGEMENT WHEN PROFICIENT.
FREE AUDITIONS. — Every morning (except Sat.), from 10.30 till 12.30, and on Tues. and Thurs. evening, from 5.30 till 8.30.
EXPERIENCED FULL BANDS, QUARTETTES, TRIOS, and SINGLE MUSICIANS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.

THE CINEMA BUREAU.

'Phone, Gerrard 1414.

Reg. L.C.C.

WANTED, brilliant Violin-Leaders with libraries, Pianists, 'Cellists, and Contrabassists to register for Atlantic liners; status of musicians on board is that of cabin or second class passengers; no uniform worn or ship's articles signed. The Association are now also preparing their arrangements for the Winter Cruises, comprising two World cruises, each of 5 months' duration; four Mediterranean Cruises, each of 3 months' duration; and two West Indian Cruises, each of 2½ months' duration. Applications should now be sent in. Instrumentalists who have previously worked for us please call or write. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

DANCE BAND.
WANTED, first-class Band of five, with up-to-date library, for winter season. Violin, Sax., Banjo, Drums, and Piano.
About 30 hours weekly.
For Ulverston (three nights), surrounding towns three nights.
Comfortable engagement for right people. Would consider Violin, Sax., Banjo only.

State experience, lowest terms, refs., &c., to H. SIMPSON,
County Entertainment Co.,
Newmarket-street, Ulverston.
Tel. 118.

WANTED immediately, Good Leaders, Reps., 'Cellists, Orchestral and Relief Pianists, &c. Relief pianists must be gentlemen.
APOLLO ORCHESTRAL AGENCY, Victory House, Leicester-square, W.C.2. 'Phone: Regent 3494. Night 'phone: Chiswick 1482.

WANTED, good amateur musicians for free tuition in cinema work; reasonable expenses refunded; practical experience, and good position found when proficient. Apply by letter, W., 133, High-street, Wandsworth.

WANTED, DANCE MUSICIANS, BANJO, TRUMPETS, DRUMS (WITH TYMPS.), TUBA, E FLAT AND ALTO SAX., B FLAT SOPRANO AND TROMBONE; PREFERENCE GIVEN TO THOSE WHO DOUBLE; MUST BE A1 MUSICIANS. APPLY, WEDNESDAY (WITH INSTRUMENT), 11 TO 4. ASK FOR MR. JOS. GEO. GILBERT, LAWRENCE WRIGHT MUSIC CO., DENMARK-STREET, W.C.2.

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WANTED, Bijou Orchestra (Piano and Violin); would consider 'Cello also if reasonable; for cinema, East Coast; 4½ hours nightly, matinées Saturday. State terms, references, and when prepared to open, Box 139, "The Era."

WANTED, brilliant Violin-Leader, experienced soloist, with large and up-to-date library for cinema; also Repet. 'Celliste, Clarinet, Drummer, Bass, to open Oct. 13; evenings and 3 matinées.
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WANTED Known, The APOLLO ORCHESTRAL AND CONCERT AGENCY are commencing on Oct. 6 next, a new series of orchestral classes, under the personal supervision of Mr. K. A. Van Biene (son of the late famous 'cellist). The training will be for general orchestral and dance work. Musicians in the elementary stage enquire for particulars and terms. Victory House, Leicester-square, W.C.2. 'Phone, Regent 3494. Night 'Phone, Chiswick 1482.

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WANTED, by smart Conductor (Baton or Violin), position, Lancs or Yorks; present M. D., variety theatre, Midlands; exp., reliable; refs. CONDUCTOR, c/o 173, Towson-street, Anfield, Liverpool.

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WANTED, by fully experienced Violiniste and Pianiste (ladies), joint engagement; high-class hotel; winter resort; refined musicians; disengaged early in October. Box 97, "The Era."

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WANTED, Engagement by Clart.; thor. exp. any bus.; both pitches; would deputise. 41, St. Paul's-street, Islington. 'Phone: Dalston 5334.

WANTED, Engagement by experienced Lady Double Bass; disengaged. Address, MISS SYBIL MILLER, at Mrs. Parker's, Wortley House, 38, North-street, Worthing.

WANTED Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24 St. Mary's-road, Hornsey, N.8. 'Phone: Hornsey 3260.

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WANTED, Engt. as Trombone; thor. exp., reliable; London pref.; town, subs. 5, Cobden-st., Greenbank, Blackburn.

WANTED, Engagements by Trombonist; permanent or deputising. 8, Burnthwaite-road, Fulham, S.W.6.

WANTED, evening engagements by experienced young smart Sousaphonist; would deputise. HUTCHINS, 17, Glenhurst-avenue, N.W.5.

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WANTED, by alto Sax., evening engagements; reader; high or low pitch; smart, young. 40, Bishop's-road, Fulham.

WANTED Known, Saxophonist, E flat Alto, available evenings or odd engagements; jazz or straight; within easy distance. M. Ds. note permanent address. SAX., 67, Northgate-st., Canterbury.

WANTED, by young, smart C Melody (flat pitch) Sax., evening dance engagements; good reader, tone, &c. Audition if necessary. SAX., 10, Acacia-road, N.W.8.

WANTED Known, first-class Saxophonist, at liberty; Alto, Tenor, and Soprano Sax's, double Oboe and Jazz Clarinet; tip-top performer; big experience with first-class London bands; stunts and showman; just finished 6 months' contract with Mr. Herman Darewski's famous band. Best offers to PEARCE, c/o Darewski's Band, The Spa, Bridlington. After Saturday, 9, St. Paul's-rd., Canonbury, N.1.

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WANTED, by E flat alto Sax., to join dance combination; willing to rehearse. Box 131, "The Era."

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WANTED, by E flat Alto Saxophonist, odd evening engagements, London; good reader; refined. 14a, Dorset-mansions, Lillie-rd., Fulham.

WANTED Known, Saxophonist (sop., alto, and tenor), doubling oboe, invites offers; any business; just finished 5 months Wembley Exhibition; sight reader; good tone. BRYANT, 101, Langthorne-street, S.W.6.

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WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED Known, experienced 'Celliste at liberty; deputising or permanency.
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WANTED, by Solo 'Cellist, fully experienced, Engt. in first-class café or cinema; London or prov.; just finished season engt. with well-known municipal orch.; good offers only. Apply, Box 124, "The Era."

WANTED, by exp. 'Cellist, gent., engt., any business; deputise or per. Write, 'CELLIST, 293, Ladbroke-grove, N. Kensington, W.10. 'Phone, Park 3729.

WANTED Known, first-class Solo and Orchestral 'Cellist, thoroughly experienced, disengaged Oct. 6; would deputise. 11, Barclay-road, Walham Green, S.W.6.

WANTED Known, reliable 'Cellist and Orchestral-Pianist, disengaged; both thoroughly experienced; would deputise. 'CELLO, 76, Beechcroft-road, Tooting.

WANTED, engagement by exp. 'Cellist; any bus. BLYTHE, 48a, Uverdale-road, Chelsea, S.W.10.

WANTED, Engagement as 'Cellist; 15 years' experience in cinema and variety; used to Tavan and Alder. 'CELLIST, 36, Beach St., Bare, Morecambe.

WANTED Known, 'Cellist, shortly at liberty, big tone; steady; rel.; first-class refs.; can be heard playing. CYRIL CRAKER, 57, Harrington-road, Sheffield.

WANTED Known, first-class Solo and Orchestral 'Cellist, at liberty for good engagement. Address, 'CELLIST, 307, Bramhall-lane, Stockport.

WANTED, engagement by Solo and Orchestral 'Cellist; two weeks' notice to be at liberty. Box 152, "The Era."

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WANTED, by exp. 'Cellist, gent., engt., any business; deputise or per. Write, 'CELLIST, 293, Ladbroke-grove, N. Kensington, W.10. 'Phone, Park 3729.

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WANTED Known, first-class Solo and Orchestral 'Cellist, at liberty for good engagement. Address, 'CELLIST, 307, Bramhall-lane, Stockport.

WANTED, engagement by Solo and Orchestral 'Cellist; two weeks' notice to be at liberty. Box 152, "The Era."

WANTED, by Viola-Violin, engagement; permanent or deputising; smart and reliable; good refs.; any business. PARSONS, 22, Park-view, Downlane, Tottenham.

WANTED, engt., Viola; thoroughly experienced player; disengaged Oct. 6. EVA MACARA, Pier Orchestra, St. Anne's-on-Sea.

WANTED, engagement, Viola; terminating season, Winter Gardens, Morecambe, Oct. 4; experienced; any bus. J. CONDRON, 44, Buxton-street, Morecambe.

WANTED, engagement by VIOLA (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W.
'Phone, Hammersmith 1566.

WANTED, Engt. by Viola, experienced symphony, opera, cinema; England and America.
E. B., 1, Baltic House, Church-road, Brixton, S.W.2.

WANTED, engt. by experienced Viola.
NICHOLLS, 9, Levens-grove, Blackpool.

WANTED KNOWN, AT LIBERTY, THOROUGHLY EXPERIENCED LADY FLUTE PIC., AND SAXOPHONE; A YOUNG, BRILLIANT ARTIST; ANY BUSINESS; CAPABLE OF LEAD. FLAUTIST, 5, STATION-ROAD, BROMLEY, KENT.

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FUN ON AN OCEAN LINER

DR. BODIE as CAPT. WALDEN

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Gorgeous Scenery. Lovely Dresses
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DR. BODIE AT THE GRAND.

Astounding, bewildering, wonderful, marvellous, are only a few of the adjectives that can be found to express the thrilling performance of Dr. Walford Bodie in his latest production, "Fun on an Ocean Liner," which is being played at the Grand Theatre this week and filling to capacity that popular Theatre twice nightly with delighted audiences. Dr. Bodie does not, however, depend upon his personal popularity and talents—which are of world-wide repute—but is supported by an excellent company of vocalists, dancers, acrobats, &c., &c., ... *Vide Brighton Society Gazette, Sept.* 18/24.

GRAND THEATRE, BRIGHTON.

Those who are fond of thrills are having the time of their lives this week at the Grand Theatre, whither Dr. Walford Bodie returns after an absence of 13 years. There was a rousing reception for the "Radio King," on Monday, and his new entertainment, a Revue called "Fun on an Ocean Liner," provided a lively time with many a thrill

The Doctor's daring experiments caused gasps galore ..... He is supported by a large and hardworking cast of performers. ..... *Vide Brighton & Home Herald, Sept.* 20/24.

ANOTHER GREAT RECORD BROKEN LAST WEEK AT HIPPODROME, DOVER.

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DR. BODIE AT THE ROYAL HIPPODROME DOVER. A GREAT SHOW.

A very novel and up-to-date entertainment is this week being provided at the Royal Hippodrome, Dover, by Dr. Walford Bodie, and the results of the enterprise shown by the management must indeed be gratifying to them, for each "house" has been absolutely packed. ..... Altogether this production is one of the finest ever staged at this theatre. . . . *Vide The Dover Standard, Sept.* 27/24.

HUNDREDS TURNED AWAY NIGHTLY.

Mr. Macdonald, manager, says:—
Doctor, you have broken ALL RECORDS for this Theatre. I have never seen such excitement and enthusiasm. All stalls, circle, and boxes booked solid after Monday night. We have had the elite of the town and country in nightly, many coming two and three times. One Doctor has been in 3 nights. Patrons from Folkestone and Deal have had to be refused nightly. Your Revue is away from anything on the road. You could have run two weeks. Many thanks for a very happy and pleasant week. You stand alone. A most refreshing change from the ordinary revue.
Many thanks to Mr and Mrs. Macdonald for very happy week, and apologies to Mrs. Macdonald for confining her daily so long in the Box Office.

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Lance-Cpl. Greenstock .... Fred Kemp
3rd Territorial ..... H. Phipps
Sergeant Lees ..... S. Stuart
Pte. Alf. Higgins ..... Tubby Edlin
The Slave of the Button S. L. Chapman
Captain Richards .. Emmerton Court
Lieut. Dennis Allen .... Chas. Cullum
Orderly ..... D. Scott
Lady Isabel Fitz Peter Joan Clarkson
Mrs. Rudd ..... Frances White
P.C. Arthur Jobling ..... Fred Baker
Bobby Rudd .. Master Teddy Brogden
Liz Walker ..... Dorothy Monkman
Rev Julian Davies ..... Jack Denton
Mrs Davies ..... Ada Palmer
Mustapha ..... Arthur Pitt
Lord Dunwater ..... Charles Vane
Slaves ..... William Bentley, Henry Thomas
Moon of Delight (Lucy) Madeline Bird
Blush of Dawn (Agnes) Dulcie Clayton

Owing to the war-time shortage of metal, Aladdin's lamp was melted down and made into a button for a soldier's tunic, and Private Alf. Higgins becomes its fortunate possessor. The 5th Middlesex Fusiliers have just come out of the trenches when the young Cockney discovers that he has all the Slaves of the Button at his command, and, with a charming lack of imagination, he begins by ordering a pint of beer. It arrives in the rarest of Oriental goblets, which he sells to his captain for twenty francs. He then decides to send for his girl, and in a flash the lovely Lady Isabel Fitz Peter appears—a slight mistake on the part of the Djinn, who naturally assumed that his master required the mistress of Dunwater rather than the lady's maid. However, Alf.'s pal, a delightfully bibulous person known as Bill Grant, reminds him that Aladdin did very well for himself in the same circumstances some ages before, so they order a palace to be ready for their overdue leave. The rest of the play takes place in Denmore Manor, which has been turned into an Eastern palace replete (as the advertisements have it) with harem and slaves. The farcical possibilities of the situation have only been partially realised, and a good deal of the fun is of the obvious kind. Alf.'s girl goes off in disgust, of course, and Lady Fitz Peter (who calls for a subscription) is invited to dinner. There is a pathetic little scene when Alf. discovers that she is engaged to his own captain. This disappointment and difficulties with the vicar and the police make Alf. realise that magical buttons have their responsibilities, and he uses his Slaves for the last time to restore the manor to its original form, and is reunited to Liz Walker as plain Private Higgins.

The author, Mr. W. A. Darlington, has done little more than provide a framework, which has been most amusingly filled in by Mr. Tubby Edlin and Mr. Ambrose Thorne. Mr. Edlin is exceedingly funny throughout the farce as Alf., and makes the most of the various situations. He and his companion in mirth, Bill Grant, the red-faced, hefty Tommy, capitally played by Mr. Thorne, kept the house vastly amused at the King's Theatre, Hammersmith, on Monday night. There is not much for the rest of the cast, although Miss Dorothy Monkman, Miss Joan Clarkson, Mr. S. L. Chapman, Mr. Arthur Pitt, Mr. Charles Vane, Miss Ada Palmer and Mr. Emmerton Court did all they could with their parts.

Eden Theatre, Bishop Auckland.

"Carnival," with Miss Cecila Barclay and Rupert Lister, is at the Eden Theatre, Bishop Auckland, this week, to be followed by "Prisilla and the Profligate." Mr. Arthur Jefferson, the enterprising general manager, has been successful in booking Mrs. Patrick Campbell's company (including Sir Timothy Eden (who recently joined the profession), which this week is at the Artillery Theatre, Woolwich.

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IN BETWEEN THE SHOWERS.

(YOU'LL FIND A LITTLE SUNSHINE.)

Written by T. McGHEE & J. WALSH.

Music by L. SILBERMAN.

Moderato.

PIANO. *ad lib.* *mf*

Key G

Ev-'ry-bo-dy has their lit-tle trou-bles more or less, Ne-ver seem to
While you're wait-ing con-tem-plat-ing what you're going to do, Things will be much

strike the like-ly road to hap-pi-ness, Some get all the showers and no
bet-ter if you keep on smil-ing through, To the folks who've turned you down when

sun-shine comes their way, But the world was-n't built in a day.
up a-gainst the wall, 'Twill be your turn to laugh at them all.

CHORUS.

In be-tween the show-ers You'll find a lit-tle sun-shine
shin-ing on you, You'll of-ten find the dark-est hours
Will quick-ly change to skies of blue, Though you're
wea-ry Don't keep sigh-ing. Try and be more cheer-y It's well worth
try-ing In be-tween the show-ers You'll find a lit-tle
sun-shine shin-ing on you. you.

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No. 2

NEW SERIES

OCTOBER 1 1924

THEATRICAL GOSSIP.

"The Looking Glass"—New Haymarket Play—Richmond Theatre Anniversary.

"The Looking Glass."

Mr. Charles Gulliver, by arrangement with Messrs. J. M. and R. Gatti, will present Mr. Albert de Courville's new revue, entitled "The Looking-Glass," on Thursday at the Vaudeville Theatre. The cast includes Mark Lester, Connie Ediss, Hay Petrie, Edith Kelly-Gould, Seymour Beard, Mabel Green, Clarice Hardwicke, Mahalla, Harry Hilliard, Dan Stanley and Al Birnes. There will be twenty-four scenes and a large beauty chorus.

The Old Vic.

Our note of the autumn arrangements at the Old Vic. was a little too optimistic in one respect. The secretary informs us that, owing to the delays in the alterations through the building strike, the opening date, originally fixed for Oct. 18, will probably be postponed to the end of that month.

Miss Lena Ashwell's Loss.

Much sympathy will be extended to Miss Lena Ashwell on the death of her sister, Miss Ethel Georgina Pocock, at the age of 56. Miss Pocock went to Bath to take the waters, but pneumonia supervened on a chill, and she passed away on Tuesday, the 23rd. The funeral took place last Friday at Bathwick Cemetery. The chief mourners were Miss Lena Ashwell, Mrs. Keeper, and Miss Pocock, two other sisters; Dr. Simson, the husband of Miss Ashwell; Mr. C. Curd, who attended deceased; Miss Penny, Miss Soden, and Nurse Knowles. The Rev. J. S. Soden officiated.

Catholic Stage Guild.

The first of a series of "Office at Homes" in connection with the Catholic Stage Guild will be held at the offices of the Guild, 2, Robert-street, Adelphi, next Monday, Oct. 6, at 5-7 p.m. The hostess will be Lady Benson, and the host, Commander Harrington Edwards, D.S.O. Members are invited to bring their friends. Subsequent at homes will be held on the first Monday of each month.

The New Haymarket Play.

"Old English" is the name given to Mr. John Galsworthy's three-act dramatisation of his story "The Stoic," and the play will be produced by Mr. Frederick Harrison at the Haymarket Theatre on Tuesday evening, 21 October. "The Great Adventure" will end its run on Saturday, 18 October. The cast of "Old English" will include Norman McKinnel, Lawrence Hanray, H. R. Hignett, Reginald Bach, Austin Trevor, Charles Garry, Louise Hampton, Joan Maude, and Irene Rooke.

"Joan of Arkhampton."

Messrs. Martin Lewis and Evan Thomas, who recently entered into managerial partnership with "The Lure," have acquired a second play, "Joan of Arkhampton," by Douglas Grant, and will shortly produce it in the country—"with the West-End in view." "Joan" is described as a "play of adventure."

The King's, Hammersmith.

There will be an important first night at the King's, Hammersmith, on Oct. 27, when the famous American comedy, "Six Cylinder Love," with Miss Edna Best in the cast, will be presented for the first time in London. Other fixtures at this popular West London Theatre include visits from Miss Sybil Thorndike in "The Lie," Mrs. Patrick Campbell in "The 13th Chair" and "The Second Mrs. Tanqueray," and Mr. Dennis Eadie in "The Eternal Spring."

"The Mask and the Face."

On Saturday evening the Criterion Theatre will celebrate the 150th performance of "The Mask and the Face," which is still doing good business. To mark the occasion, new dresses will be worn by the ladies, with the exception of Miss Athene Seyler, the discovery of whose rose-pink evening gown in Lake Como, according to the play, conclusively proved to Mario's friends that he had killed Savina.

B.N.O.C. Soloist Engaged.

One of the principals of the British National Opera Company, Mr. Raymond Ellis, has become engaged to a Birmingham lady, Miss Essie Fink, daughter of the Rev. J. Fink, a minister at the Central Synagogue. Mr. Ellis, who has appeared with great success as Papageno in "The Magic Flute," and in the title-rôle of "The Marriage of Figaro," first met his fiancée during the B.N.O.C.'s former visit. She is devoted to music, as a singer's bride should be.

Raynor Repertoire Co.

There were two crowded houses at the Opera House, Coventry, last Saturday night, to witness the closing performances of the Raynor Repertoire Co., whose two months' stay has broken all records. The audience showed their appreciation of the company in a most enthusiastic manner, and at the close of the performance of "The Case of Rebellious Susan" many bouquets and presents for the members of this popular company were handed over the footlights. Speeches were made, and Miss Ennis Lawson announced that arrangements had been made for a return visit on the same date next year. In conclusion, audience and actors joined in singing "Auld Lang Syne."

The Playhouse Theatre.

The statement that they have signed a contract in respect of the new Fortune Theatre has, Miss Ida Molesworth and Capt. Templer Powell state, led to rumours that they are relinquishing their tenancy of the Playhouse. These rumours they wish "most emphatically to deny."

"The Odd Spot's" Transfer.

"Morals" ended its run at the Little Theatre on Saturday, and on Monday Mr. Dion Titheradge transferred "The Odd Spot" from the Vaudeville.

Orphan Wins Competition.

The recent competition, in connection with the Wembley Exhibition, for the best essay on "Why I Should Like to Visit the Gold Coast," was won by David Johnson, of the Actors' Orphanage, Langley, Bucks. Congratulations, David!

The Royalty.

When we looked in the other afternoon we found the Royalty looking very spic and span after the extensive redecorations, &c. The whole theatre has been recarpeted and a new lighting scheme in the front of the house has been installed, and in addition the pit has been reseated with tip-up seats, all of which are now bookable two hours before the opening of the play. There are now only two boxes on each side, and, with its new cream walls and the tasteful red upholstery, the Royalty is as restful and comfortable a theatre as any in London.

Grand Theatre, Derby.

Mr. Oswald Cray tells us that he has secured some notable attractions for the winter season at the Grand Theatre, Derby. During the last month the list has comprised "Irene," "The Merry Widow," "Peri, the Slave of Love," and "The Last Waltz"; and these are to be followed by "Monsieur Beaucaire" (Gerald Lawrence and Madge Compton), "The Gipsy Princess," "Betty," "Carnival," O'Mara Opera Co., Charles Doran's Shakespearean Co., Norman Griffin and Maidie Andrews in "Archie," Eille Norwood in "The Return of Sherlock Holmes," D'Oyly Carte Opera Co., and Shirley Kellogg in a new musical play. Mr. Cray has had the exterior of the theatre redecorated, and it now presents a very attractive appearance.

A Song for W. H. Berry.

"Love, Come from Your Hiding Place!" has now been introduced for Mr. W. H. Berry in "Poppy," the Gaiety Theatre musical comedy. The lyric is by Greatorex Newman, and the music by Reynell Wreford and H. C. G. Stevens. The last two named are also responsible, as author and composer, for "I Knew Something!" in Yoicks!" and "Give Me the Spring!" in the new Five o'Clock Follies programme; while their "The All-night Café" was published last week.

D'Oyly Carte at Stratford.

The D'Oyly Carte Company entered on the second week of its season at the Stratford Borough Theatre on Monday night, and "Ruddigore" played to a "capacity" house. Indeed, money "turned away" has been the rule throughout the visit.

Eric J. Boyd.

Owing to the leading man being absent, through indisposition, from the cast of Mr. Robert Courtneidge's production of "Catherine," Mr. Eric J. Boyd took up the part of Menshikoff at very short notice, and played for four performances very creditably last week at the Grand Theatre, Hull.

The Richmond Theatre.

This week marks the 25th anniversary of the opening of the Richmond Theatre, and, appropriately enough, the attraction is the Ben Greet Players, who gave the first performance there in September, 1899, with "As You Like It." The cast on that date is especially interesting. Miss Dorothea Baird (Mrs. H. B. Irving) was the Rosalind, Miss Edith Wynne Matthison the Celia, Jerrold Robertshaw the Jacques, Alfred Kendrick the Orlando, and William Farren the Corin. Mr. Greet appeared—as he is appearing this week—as Touchstone.

During the week "Julius Cæsar," "Macbeth," "As You Like It," "A Midsummer Night's Dream," "The Merchant of Venice" and "The School for Scandal" will be presented. Mr. Ben Greet will appear as Bottom, Shylock, Touchstone, and Sir Peter Teazle, and Mr. W. Edward Stirling as Macbeth, Marc Antony, Orlando, and Charles Surface. They will be supported by Miss Edith Sharpe, Mr. Frank Darch, Mr. Arthur Burne, Mr. Geoffrey Wilkinson, Miss Margaret Vaughan, etc. Alderman Clifford Edgar, who, as Mayor in 1899, declared the Richmond Theatre open, will again be present.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

A. E. Horniman, Friday, Oct. 3.
Lady Tree, Sunday, Oct. 5.
Doris Ashton, Sunday, Oct. 5.
Marriott Edgar, Sunday, Oct. 5.
Muriel Martin-Harvey, Mon., Oct. 6.
G. Hestor, Monday, Oct. 6.
Sir Walter de Frece, Tues., Oct. 7.
Stanley Bell, Wednesday, Oct. 8.
Florence Glossop-Harris, Wed., 8th.

"CHARLOT'S REVUE."

At the Prince of Wales.

Book by Ronald Jeans. Additional Scenes by Dorota Flatau, Morris Harvey and Harold Simpson and Arnold Palmer. Lyrics by Noel Coward, Douglas Furber, Reginald Arkell, Donovan Parsons, Gordon McConnell, Jack Strachey, Irvine Cæsar, Percy Waxman. Music by Philip Braham, Noel Coward, Jack Strachey, Joseph Meyer, Vincent Youmans, Jack Arnold, Arthur Samuels, Dave Stamper. Produced at the Prince of Wales Theatre on Tuesday afternoon, Sept. 23.

Mr. Andre Charlot has a real genius for engaging the right artists and the most suitable authors for his productions. The present is well up to standard, although at the first performance on Tuesday of last week it badly needed pruning.

But none of Miss Maisie Gay's material can afford to be lost, with the possible exception of the song called "Cleo, the Vamp of the Queens," which does not give her much in the way of opportunity. Apart from that, Miss Gay is at her best in this revue. As is so often the case, her finest work is given when she is aided by little in the way of setting or chorus; for example when, as Miss Fancy Robinson, she contributes a little "after-dinner music," assisted by Mr. Edgar Stoope at the piano, with the stage "artistically" set with a stand-lamp and a chaste vase of flowers. Her contretemps with the lamp and her cloak and fan, the watchful eye on the pianist, the amusing remarks to the audience, and Mr. Noel Coward's neatly written ballads, make this the most delightfully funny item in the programme. Her final number, in the manner of Miss Nora Bayes, is a triumph of clever mimicry. Miss Gay also gives an extraordinarily realistic idea of a flamboyant French music hall artist when as La Flamme she appears with Mr. Morris Harvey in Mr. Noel Coward's sketch of Gay Paree in 1890. Her sketch of an old charwoman, in the opening Fool's Paradise; the dear old soul who admonishes her nephew for backing horses and then telephones off five pounds each way on his tip, and the Spanish dancer in the Melody scenes, are all as strikingly clever, and display an amazing versatility and a fine sense of character.

Then there is Mr. Morris Harvey, who is excellent throughout the revue, but especially good in two items, A Scotch Interlude, and Mixed Methods. In the former he sings an amusingly lugubrious Scotch melody (written by Mr. Noel Coward), and in the other he plays four parts in a few minutes. Mixed Methods (by Mr. Ronald Jeans) very brightly depicts the time when, owing to the shuffling of the classes, various professions have to change hands. A plumber becomes a doctor and vice versa. Mr. Harvey, making some remarkable quick changes, gives an idea of a plumber attending a medical case and a doctor being consulted about the drains, and, even better still, a K.C. as a bookmaker, and, contrariwise, the Law Courts run on racecourse lines, with counsel offering 6 to 4 against the prisoner. This was great fun, with Mr. Harvey in his best form.

Miss Phyllis Monkman's dancing needs no recommendation nowadays, and, particularly as Mlle. Askafiva in the London Cabaret scene, which brings the first half of the programme to an end, and in the Co-opti-clific impression, she makes the most of her opportunities. Mr. Charlot has discovered that she is a very fine actress in a straight part. In a sordid little sketch, "The Pink 'At" (by Dorota Flatau), Miss Monkman appears as a pale-faced, cruelly-treated drudge in a Bristol tenement, where she has been left in charge of a dope-smuggler, a Chinaman named Chung. She covets a garish pink hat, and, in a desperate moment, pays for it with the money that Chung has left for a packet of opium. When it is discovered her yellow taskmaster flings her to the ground and then proceeds to tear her coveted treasure into rags. Miss Monkman gives a really fine realistic performance, and at the end has some moments of genuine emotion. Mr. Harry Kendall is excellent as the Chinaman, and Mr. Peter Haddon does well as an amorous Lascar.

Mr. Kendall successfully appears in various guises throughout the revue, usually as a very presentable young man, as in the charming duet with Miss Monkman by Mr. Noel Coward and entitled "Specially For You." Mr. Haddon is also a great asset, and he was most amusing when, as the son in "Yesterday, To-day, and To-morrow," he appears as the young man of three different periods, 1904, 1924 and 1944. There is also excellent support from Miss Queenie Thomas, Miss Juliette Compton, Miss Dorothy Dolman, Miss Dorothy Debenham and Mr. Leonard Henry.

The most ambitious, but, apart from the music by Mr. Cyril Scott, which is well above the average of revue music, not the most interesting thing in the programme, is a long fantastic episode in five pictures entitled "Karma." This is exquisitely set, with some really beautiful scenery painted by Marc Henri, and very well mimed by Mr. Kendall, Miss Monkman and Miss Compton in the principal parts.

J. Norman Berlin.

Mr. J. Norman Berlin, who for over 19 years has been the manager of the Chelsea Palace Theatre, has taken up the duties of acting manager at the Regent Theatre.

"THE LITTLE FISHER MAID."

At Manchester.

Musical Romance in Three Acts. Book and lyrics by Cyril Hemington; music by Frederick Mullen and Eric Hamlyn. Produced by Fred Farren at the Opera House, Manchester, on Monday, Sept. 29.

Edmund Le Maitre	Robert Geddes
Guy Camberley	Reginald Andrews
Father Ambrose	Edmund Kennedy
Old Joshua	Albert Chapman
First Father	Chas. Hough
Second Father	Sydney James
Third Father	William Glover
Fourth Father	Ernest Granville
Pierre Lapine	Henry J. Corner
Dicky Dulverton	R. Barrett-Lennard
Mrs. Hilton Beaufort	Lettie Paxton
Shelia	Elizabeth Alys
Murial Farnworth	Lilian Major
Jacqueline	Shirley Kellogg

"The Little Fisher-Maid," the new musical romance which was staged at the Opera House, Manchester, on Monday last, is of the conventional story type, and does not aim to introduce any special freshness of atmosphere or novelty of situation. The story it tells—with very clever, graceful, and amusing garnishings at times—is of a beautiful girl, known as Jacqueline, a fisher-maid, who, up to the age of ten, has been brought up by Pierre Lapine as his own child, but is now the pivot of much romantic speculation as to her real origin. The facts are that she was rescued by Pierre from the sea, that she is engaged in prosperous feminine handicrafts (assisted generally by the maidens of the village) for Parisian firms, and that she is in love with a shy young inventor, Edmund Le Maitre, who is bent upon making a fortune for her sake. Into this simple situation come Dicky Dulverton, Guy Camberley, and friends, from their yacht in the offing. Camberley's ambition, as an artist, is to paint Jacqueline's portrait; Dulverton's enthusiasm takes the form of a headlong resolution to discover the girl's real parentage by offering a big reward broadcast in the newspapers. When the yacht sails, a period is put to the action by the departure of Le Maitre with it, in quest of prosperity; and the next act shows the natural sequence of these events after a year has passed by. Jacqueline's portrait stands upon an easel in Guy Camberley's Parisian salon, and the efforts of Dicky Dulverton to find the real parentage of the girl are bearing fruit. Four fathers of varying types put in an appearance, inspired by greed of gain, but they are no match for the comic counter-strokes of Dicky. On this score Jacqueline herself is apparently not much concerned. She is herself now established in Paris—still on business enterprises—and her circumstances have given her wide notoriety. Guy Camberley has fallen in love with her, but her heart remains true to Edmund Le Maitre, who is now a successful man. Jacqueline's thoughts run anxiously on the obvious misunderstanding about herself which exists between her lover and Camberley. This knot is, however, duly untied in the third act, in favour of a fresh one which unites the pair; and in this act also the real father of Jacqueline is discovered. It is by no means imperative that she should ever have lost her father, or that she should not be the daughter of Pierre Lapine, especially as the one who turns up is devoid of romantic glamour, and rather suggests the long-suffering, patient father of melodrama; but the episode of the reunion has a very human and appealing quality, which furnishes Miss Shirley Kellogg with an outstanding opportunity to display some real dramatic talent, in contrast to her lighter and more lyrical moods.

Miss Shirley Kellogg, as Jacqueline, is the centre of interest. She has a merry, clever and incisive personality, which was just pronounced enough to convey the business character as well as the maidenly charm of the fisher-girl, who eventually owns the big mansion that dominates her native village. In all her songs—and they are many—she was admirably clear and effective. Well worthy of mention for their lyric quality, to name only a few, are, "There's a Ship Far Away," "Love Light" (with Le Maitre), and "Gathering Wool." Mr. Robert Geddes as Edmund Le Maitre acted and sang with a smooth accomplishment; Mr. Reginald Andrews gave a spirited and vigorous rendering of the artist, Guy Camberley; Mr. Edmund Kennedy played with dignity the guardian rôle of Father Ambrose; Mr. Albert Chapman's Old Joshua—the long-lost father—was well done; Pierre Lapine found a virile and well-studied embodiment in Mr. Henry J. Corner; and subsidiary parts were efficiently filled by Messrs. Chas. Hough, Sydney James, William Glover, Ernest Granville, and Misses Lettie Paxton, Elizabeth Alys and Lilian Major. Mr. R. Barrett-Lennard as Dicky Dulverton made a particular hit, comparable in its own way with that of Miss Kellogg's Jacqueline. From first to last his light style and sparkling comedy maintained a steady bubble of amusement. His sale of a house, on paper, to old Pierre, and his instruction of four young girls in the way to handle young men, were great fun. The music is of a very tuneful quality, some of the song-melodies being exceptionally catchy; while the scenery (by Lyndhurst Studios) is on a lavish scale, the garden of the third act being the setting of some pretty ballets and ensembles.

"PATRICIA."

At Manchester.

Comedy, with Music, in Three Acts, by Denis Mackail, Austin Melford and Arthur Stanley; music by Geoffrey Gwyther; produced at the Palace, Manchester, on Monday, September 29.

Humphrey	Frank Barclay
Ellen	Beryl Norman
Susan	Nora Russell
Jane	José André
Polly	Billie Bilton
Crabbe	Frank Arlton
Augustus Wentworth	J. J. Bartlett
Mrs. Wentworth	Stella St. Audrie
Elizabeth	Josephine Quest
Alexandra Park	Fay Martin
Primrose Hill	Margery Hoskins
Angel Rhode	Lorna Ballance
Victoria Strete	Ella Lowes
Mary Lebone	Violet Hanbury
Virginia Water	Queenie Fale
Miss Smythe	Cicely Debenham
Peter Rumble	Roy Byford
Ogden Scales	Thomas Pauncefort
Patricia	Dorothy Dickson
John Bradshaw	Philip Simmons
Henri Ducros	Max Rivers

A very high excellence in the quality of its productions is usual at the Manchester Palace, and "Patricia," the latest, worthily maintains the record. It is so clear, so full, and so astonishingly smooth, that it is difficult to realise that it is here for the first time on any stage. It is, withal, so uniformly excellent, that one would not forgo a single scrap of its generous length for any consideration of time limit.

The action opens at the home of the Wentworths, the morning after a particularly lively party. It happens that Elizabeth, the daughter, has lost a valuable bracelet; and, in conjunction with the disappearance of a plan from the breakfast table—a plan of a new invention in "picture wireless," in which Wentworth is financially interested—it would appear that there is a thief in the house. As a matter of fact, the plan inadvertently finds its way into the pocket of Ogden Scales, one of the visitors. But suspicion falls upon Patricia, the Wentworths' niece, who is a sort of super-Cinderella in the family; and through the appearance of a former lover, John Bradshaw, who senses Patricia's unhappy situation, the suspicion is maintained, for she almost immediately, under the sting of the Wentworths' accusations, elopes with John, and marries him. Without calling in the police, a quest is made for the missing plan, a duplicate of which is actually found in John Bradshaw's house at Golders Green, where the couple have at once taken up residence. This is supposed to be the stolen one, but John is really the inventor, and has already been called away by word of the loss of Wentworth's copy, so can neither defend the position nor explain it. He is also as incredulous of his wife's guilt as she is of his. The happy domestic position is, however, broken up in tears and misunderstandings, and it is not until the third act, after Elizabeth has found her missing bracelet and wired for Patricia to join them all at a party at Ogden Scales' house in London, that the whole matter is cleared up.

The story itself is secondary to the interest and charm with which it is told. The wealth of comedy is unflagging, and there are passages of human interest which hold the audience more even than laughter. Miss Dorothy Dickson made her first provincial appearance on Monday as Patricia. The refinement, grace and sincerity of her acting appealed to her audience at once, and the course of her performance revealed more and more of her accomplishments in dance and song and the more sensitive phases of her art. Of the songs allotted to her, marked success was scored by "Each Road Has a Turn," and "If I Had Only Known," a duet with Mr. Philip Simmons, the John Bradshaw of the piece. Mr. Philip Simmons makes an ideal lover, of good appearance and high accomplishments; and the scene

(*Continued on col.* 6.)

THE THEATRICAL DISPUTE

Our Liverpool correspondent writes: The attempt made to prevent Sir John Martin Harvey from opening at the Liverpool Royal Court did not achieve its object. On Friday a part of the scenery arrived at Liverpool, and after some little delay the stage hands and others loaded the wagons and the "props" were duly taken to the theatre. Other scenery arrived from Glasgow on Sunday, and it was transferred by the Carters' Union without interference. On Monday evening "The Only Way" was presented to a big and enthusiastic house.

While the position of the dispute between the Stage Guild and the Actors' Association has in reality undergone no change during the past week, there are still hopeful signs of peace—that the round table conference will again be held to discuss terms between the two organisations.

In an interview with a representative of "The Era," Mr. Gilbert Hall, the assistant secretary of the A.A., said the representatives of the A.A. and the Stage Guild, who had met twice in conference, had not yet fixed up another meeting.

Mr. A. Lugg, secretary of the Actors' Association, has sent a letter to Sir John Martin Harvey, in which he states:—

"An open meeting to the public of Liverpool has been organised for Sunday evening next, Oct. 5, when Mr. Arthur Bourchier will be one of the speakers. We feel that a very useful purpose will be served if yourself, or some official representative of the Stage Guild, will accept the invitation embodied in this letter to address the aforesaid meeting, in order to place clearly before the public of Liverpool the exact position of the Stage Guild in the theatrical industry. As you are only at Manchester next week, it appears to us that the acceptance of this invitation would not inconvenience you."

Mr. Crosby, district organiser for Liverpool of the Actors' Association, stated that it was intended to do everything possible in a peaceful way before resorting to severe measures.

Several letters dealing with the dispute have had to be omitted, owing to lack of space.—Ed., The Era.

(*Continued from col.* 5.)

of the happy married couple just come into their home has an idyllic quality for which his acting was as much responsible as that of Miss Dickson. With the exception of these two rôles the characters are comedy pure and simple, and it would be hard to imagine a better trio than those to whom the principal humorous parts are entrusted. Miss Cicely Debenham's work as Miss Smythe is extraordinarily funny; she has also several excellent songs, of which mention should be made of "Then One Eye Gently Closed," and "Come to Town and Finish Your Education." Mr. Roy Byford has also a good part as Peter Rumble, a presumed detective, who is after the missing plan, and he loses no chance of scoring out of his frequent opportunities. Another big success is won by Mr. Thomas Pauncefort as Ogden Scales, a dudish humorist, whose every saying is a laugh. There is also Miss Stella St. Audrie, who makes quite a character of Mrs. Wentworth. Mr. J. J. Bartlett as Mr. Wentworth, Miss Josephine Quest as Elizabeth, and Mr. Frank Wilton as Crabbe, are also to be commended. The music throughout is of distinctly good quality; the dances and ensembles, by Max Rivers, are all charming; the production as a whole, in fact, for which Dion Titheradge is responsible, is perfect.

Mr. Geo. F. Holland will open a debate on "Tiger Cats" at the First Night Playgoers' Club Room at The Bay Malton, 160, Great Portland-street, W.1, on Sunday next. Chair to be taken at 7.30 p.m.

Miss Betty Balfour, the well-known British film actress, writes:—"I have always used Pond's Cold Cream, and Pond's Preparations can always be relied upon."

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. Harry Rushworth; A. M., Mr. C. E. Denham.—"Katja, the Dancer," is not only the latest George Edwardes production, but is mounted with delightful effect, and has several well-known artists as principals. Mr. Carl Brisson, of course, sings and dances admirably as the Prince, and beams light-heartedness and romance throughout. The title-rôle is charmingly taken by Miss Joan Hay, whose vocalism is of a cultured and pleasing character; she is particularly engaging in the second act. Mr. Gene Gerrard and Miss Dolly King are a well-chosen pair for the lovers, Leander and Maud. Their wander dance and song duet was perfectly done and will undoubtedly become one of the hits of the season. As usual, Mr. Bobbie Comber makes a success of his part—the irate father of Maud; and Mr. J. H. Wakefield is a proper stage villain in Katja's partner. The old servant of Mr. Herbert Barrs was likewise well done.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—Wagner occupied the place of honour during the week-end in the British National Opera Company's season here. The presentation of "Siegfried" was a glowing one. The orchestration, which captivated the audience, was done with real interpretative power under Mr. Julius Harrison's conductorship. Demanding a thorough grip from a capable cast, the music was sung with conviction. Mr. Walter Widdop, who has created so fine an impression, gave an almost perfect rendering in the title-rôle. Lifelike and complete. The Wotan of Mr. Robert Parker was dignified, and Mr. William Michael, as Alberich, like Mr. Sydney Russell as Mime, were both in good voice. The Brynhild of Miss Beatrice Miranda, who also takes the title-rôle in "Aida," was a fine piece of characterisation. A well-filled house greeted the bracketed "Cavalleria" and "Pagliacci." In the work by Leoncavallo some fine singing was shared by Mr. Robert Parker, Mr. Widdop (who gave the Motley song), Miss Mary Lewis, and Mr. Dennis Noble. Mr. Fredk. Collier's rich vocalism, and Miss Muriel Brunskill and Miss Gladys Ancrum were heard in the Mascagni work. On Monday "The Mastersingers" opera was repeated, Mme. Miriam Licette being unfortunately absent through indisposition on the previous occasion, and Miss Constance Willis ably deputising for her.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—Messrs. E. and B. Dillon present the amusing revue "On the Bounce." It is a rollicking production, in which Bob E. Bliss is a lively comedian, and the Bouncing Dillons appear as comic and original athletes; Ernie Dillon, as Archibald, is irresistible. A vocal scena, entitled "Memories of Scotland," is quite good; the vocal element is a feature of the show. For instance, Lily O'Gara, Evelyn Bush, Reg. Lucas, and Jolly Dan each contribute in this way, while Paul Jones proves to be a phenomenon. Dancing by the Byron Girls, and juggling by Alf Gaertner are more than sufficient to attract interest in this variety revue.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The Royal Italian Circus visits here, and what with elephants and monkeys, performing ponies and dogs, together with clowns, equestrians, and acrobats, provide a capital entertainment.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—Milton Hayes makes a reappearance after a long absence, and has something entirely new to present, which is given in his own inimitable and taking manner. Sybil Vane, the Welsh vocalist, who sings so effectively and so feelingly, offers a big attraction, which created quite a furore of applause. As a musical comedian, Nixon Grey is well established, and his selection on Monday, given with point and piquancy, greatly pleased. Then there is Cruickshank, the comedian instrumentalist; Perry and York, in a dancing display; Evans and Perez, in their equilibristic turn; and Charles and Irene Vesty, in the punching bag episode.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Arthur Prince again delights his audience with some new patter as a ventriloquist, and introduces his companion, "Jim," in the sketch, "Insubordination." Miss Florrie Forde, with new songs, is another very popular artist. As the Yorkshire rustic, Jack Lane easily maintains interest by his jokes and stories; while May Henderson, with her wonderful vitality and quaint methods, secures her effects to the accompaniment of well-deserved applause. The programme is strengthened by the inclusion of that dapper male impersonator, Winifred Ward; while also appearing are Clay Keyes (the "ace" of clubs), and Texo, in an aerial gymnastic novelty.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian H. Wilson.—Martin Harvey and his company are here this week presenting "The Only Way," "Richard III.," and "The Corsican Brothers." On Monday evening they were given a hearty re-welcome.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The previous success of "The Bat" induced the enterprising Mr. W. W. Kelly to rebook the engagement, and on Monday evening a large and highly pleased audience again followed the thrilling incidents of that gripping work. The company was that of Messrs. Cecil P. Blumberg and Fred J. Little, and included Nellie Sheffield as the humorous and frightened Lizzie, Augustus Bowerman (capital as the Unknown Man), Fred Rivenhall (Anderson), Edith Hunter (Miss Cornelia), Bernard Jukes (an amusing Butler), Fred J. Little (Dr. Wells), Leslie Elles (Richard Fleming), Nora Bird (Miss Dale), and Cecil P. Blumberg. (Reginald Beresford).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—After a very satisfactory run, A. A. Milne's "Success" was withdrawn on Monday to make way for Harold Brighouse's new play, "Mary's John," which was given last night.

HIPPODROME. — M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson. — A capital and funny show is here this week in the form of "Ku-Klux-Klan," presented by Lew Lake and his company, which includes Marie Ellis, Nancy Lorrison, Rex Compton, Bob Morris, the Georgian Singers, Arthur Stratton, Louis Lyons, Wilfred Benson, Harry Lavers, Harry Roberts, Charles James, Fred Wilber, and Peter Thane.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Our Nell" is here for a fortnight, playing once nightly, and, judging by the house on Monday, there is every reason to believe the visit will prove highly successful. Miss José Collins is the lead, and, in the part of Nell Gwynne, played and sang in finished style. The popular actress is supported by a talented company, which comprizes Amy Augarde, Ethel Baird, Phyllis le Grand, Robert Michaelis (the King), George Bishop, William Cromwell, William Spray, Sanders Warren, and E. Howard Templeton.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having a new comedy, "Meg," presented by Mr. Erskine Mackenzie. Miss Madge Grey acts neatly in the name part, good work being also done by Messrs. Arthur Prince (Major Barker), Jack Paul (Anthony Drew), Vincent Graves (Sir Frank), Douglas Erskine (Billy Thistlewistle), Miss Denise Ainslie (Helen Barker), Mona Gray (Lady Fairfeather), and Hazel Dare (Phillis Fairfeather).

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Principal here is Will Dalton's "Oceans of Joy" company, who prove very diverting, and provide a capital evening's entertainment. In the cast are George Norton, Lynn Wright, Peggy Macintosh, Eileen Lake, Molly Doon, Albert Dennis, Maisie Gordon, and Fred Manson.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—A visit of Mr. Arthur Bourchier is always welcome here, and, with the added attraction of Miss Kyrle Bellew in the cast, this week's performances of "The Thief" reaches the high-water mark of interest and excellence. Mr. Bourchier's rendering of Richard Chelford is a fine study, and a very sensitive and emotional impersonation of Marise is given by Miss Kyrle Bellew, both being particularly successful in the big scene of confession in the second act. Two other strikingly good performances are those of Mr. James Carew as Raymond Leyton and Miss Stella Patrick Campbell as Isobel Leyton; while the other parts are efficiently done by Messrs. Walter Sondes, Alec Chumley, F. Owen Chambers, and Graham Stuart.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Charles Austin, the popular comedian, is topping a good bill here in one of his amusing "Parker" sketches; Alice Craven, the Lancashire comedienne, gives also a pleasing and outstanding turn; George Hurd adds some excellent juggling; Denis O'Neil's Irish comedy is smart and enjoyable; and other capital items are provided by Alec Daimler and Dora Eadie, in varied burlesques; The Hengler Bros., the silent comedians; and Madge North, the Anglo-American contralto.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Mr. Joe O'Gorman presents here an elaborate and amusing musical revue, "Round the Town," which is giving pleasure to big houses twice nightly. A strong cast includes Gus Elton, Sybil Marcell, Hyde and Cody, and The Three Scamps, with quite a large number of smart players in subsidiary rôles.

METROPOLE THEATRE.—P., Messrs.

(Continued on page 18.)

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THE REALM OF MUSIC.

CENTRAL HALL POPULAR CONCERT.

A new season of the popular concerts directed by Mr. Arthur Meale opened at Central Hall on Saturday night. The programme was a very attractive one, and the audience, in consequence, was large. The soprano of the quartet of singers needed no introduction to Westminster. She was Miss Annie Rees. This great favourite was at her best, and her singing of a group of four of the lovely old Welsh folk-songs arranged by Davies was one of the evening's chief delights. Another was Mr. Joseph Farrington's singing of "Myself When Young," out of Liza Lehmann's "In a Persian Garden," so admirable was it for effortless ease and finished style. Miss Doris Burns, a charming contralto, and Mr. Louis Dare, who has a light, agreeable tenor, were heard in duets; and each also sang a group of songs. Both together and separately they were a great success. Two other turns that greatly pleased the audience were those of Miss Marian Jay and Mr. Arthur Meale. Miss Jay's neat and rhythmical playing of the finale from the Mendelssohn violin concerto "brought down the house." On his appearance at the organ Mr. Meale was met with the customary ovation, and, as usual, he had to add several encores. Still to be accounted for is the humorous element, without which no Central Hall "Popular" would be itself. After the interval Mr. Gordon Marsh gave us many "mirthful moments." Nor did we lack them before, for Mr. Ronald Gourley made us laugh loudly over his burlesque of a "scooping" soprano, his songs at the piano, and his skit on the "desert lover" ballad. A capital turn this. Miss Irene Asdaile is once more the capable accompanist. The organising secretary for the concerts is, of course, Mr. J. F. Stevens.

KINGSWAY HALL SATURDAY CONCERT.

It is a sure sign that autumn is here when the Kingsway Hall concert season begins. The occasion, on Saturday last, was of more importance than usual, for it marked the reopening of the organ, which has been cleaned and generally overhauled during the interval since last season, and improved by the addition of chimes and tympani. Mr. Gatty Sellars, the organist (and director of the music at Kingsway Hall), played as his chief contribution to the concert an overture of his own, specially composed for the reopening. As the title—"Pageantry"—suggests, the piece is written with a view to imposing effect, and it admirably fulfils the purpose. It carried the audience by storm, and so insistent was the demand for more that it was not until Mr. Sellars had played three other pieces that the programme was allowed to proceed. It should be said that all the artists who appeared gave their services in aid of the organ fund. The singers were Miss Dorothy Robson and Mr. John Buckley, the well-known soprano and baritone, who, besides singing duets in admirable style, gave each several songs apiece; Miss Alice Toothill, a pleasing contralto, and Mr. Herbert Thorpe, whose dramatic singing of the famous tenor aria, "Lend Me Your Aid," brought him some of the warmest applause of the evening. One of his additional numbers, a Neapolitan song, was sung as to the manner born. Some very good singing was heard from the Kingsway Hall choir in unaccompanied part-songs. Mr. Chass Lewis's turn was very popular. He gets amazing, and amusing, results from apparently haphazard tearing up of ordinary news-sheets, and gives an entertaining ventriloquial act, assisted by an appropriately named automaton, called "Joie." It was pleasant to find that the excellent accompanist, Mr. George Ison, was still at his post at the piano.

FRANCO-BRITISH CONCERT.

At Leighton House, On Thursday, the Franco-British Concert Society gave its first concert. The programme was well chosen, and interesting. Nothing was played or sung but what has been heard here before, but the absence of novelty is not to be deplored. The Society will do good work if it continues to let its members hear such compositions as are, in the ordinary way, too infrequently given to be appreciated at their worth. At this concert three British and two French composers were represented. But both French works are of considerable dimensions. Mr. P. Bornstein and Mr. J. A. Byfield opened with a performance of Vincent d'Indy's very individual violin and piano sonata in C, that did full justice to its fine workmanship, and manifestly aroused the interest of the audience. And at the end they were joined by Mr. E. Rueff in Gabriel Fauré's Trio in F, which was also most capably played. On the British side, John Ireland's 'cello and piano sonata came between groups of songs by Arnold Bax and Josef Holbrooke. Miss B. C. Gray, the singer, had a pleasant voice, and sang with taste, and the sonata lost nothing of its attractiveness at the hands of Mr. Rueff and Mr. Byfield.

MISS PERLA SIEDLE.

Singing for the first time in London, at a recital in Steinway Hall, Miss Perla Siedle, a soprano from South Africa, showed that she possesses a very fine, dramatic type of voice, and many of the qualities that go to make an artist worth listening to. She is, for instance, rich in temperament, by which is generally meant the power to feel and to express emotion. In other words, to live in the songs one sings. But as is often the case with such natures, until long experience has taught its lessons, the emotions tend to get out of control. And this upsets the mechanism, which, by reason of a wrong method of breathing, does not, to begin with, run as easily as it should. The sense of effort is apparent, and it comes between the song and the listener. Still, in spite of some rather strained high tones and a colour too uniform, there is something very moving in the quality of the voice, and an audience which was not disposed to be over-critical, obviously found great pleasure in the sound of it. Mr. Berkeley Mason gave valuable support in his accompaniments at the piano.

MR. ASHLEY PETTIS.

It is not often that the modern pianist has to be chidden for excessive restraint, but Mr. Ashley Pettis certainly laid himself open to criticism on that score at his recital in Steinway Hall. One rather suspected, as the evening went on, that Mr. Pettis, who hails from America, may have judged it expedient to tone down his style for use in this country; for he did, as it were by accident, give us a glimpse of a freer, warmer disposition in Brahms' Rhapsodie in G minor. He should be advised to let himself go at his next recital. We shall like him all the better for it. His Schumann (Davidsbündlertänze) was painstaking, but apt to be prosy, and he did not convince us that McDowell, in his rambling "Sonata Eroica," had much to say that was worth listening to. As far as execution goes, Mr. Pettis is well up to present-day standards. He has excellent agility of finger.

LONDON STRING QUARTET RETURNS.

After their two years in America the London String Quartet play better than ever. At any rate, they did on Saturday. They were, no doubt, keyed up to pitch by the occasion, and the sight of the packed audience in the Æolian Hall, showing them that they were not forgotten, must have warmed their hearts—and their playing. Beethoven's Quartet in D, Op. 18, Debussy's in G minor, and Schumann's in A, Op. 41, formed the programme. It was a joy to hear the lovely adagio of the Schumann played with such beauty of tone and high finish. And so perfect was the ensemble in the final allegro that it was as though the four instruments had been but one. As with the Schumann, so with the other works; each was flawlessly played. The audience were delighted, and showed it. One seldom witnesses so much enthusiasm at a chamber music concert.

ROYAL CHORAL SOCIETY.

Eight concerts will be given during the season by the Royal Choral Society, of which seven, including the usual carol concert at Christmas, comprise the subscription series. The Good Friday performance of "Messiah" is not included in the subscription. Mr. H. L. Balfour again officiates as general conductor and Mr. R. Arnold Greir as organist. The Royal Albert Hall Orchestra is, of course, retained. Two concerts are to be given under the conductorship of Mr. Balfour—"Messiah," on Jan. 3, when the soloists are Flora Woodman, Phyllis Lett, Ben Davies, and Robert Radford, and the "Carols" concert on Dec. 20. The conductors who may be described as "visitors" are Mr. Albert Coates, Dr. Malcolm Sargent, Mr. Eugene Goossens, Mr. Hamilton Harty, and Dr. E. C. Bairstow. The last-named conducts the Good Friday concert; Mr. Coates, "Elijah," at the opening of the season on Oct. 18; Dr. Sargent, Elgar's "The Spirit of England" and Ethel Smyth's Mass in D, on Nov. 15; Mr. Goossens, "Hiawatha," on Jan. 31; Mr. Harty, Bach's Mass in B minor, on March 21. Apparently no conductor has yet been appointed for Elgar's "Dream of Gerontius," which is to be sung on Feb. 28, with, as soloists, Margaret Balfour, John Booth, and Charles Knowles.

WESTMINSTER CHORAL SOCIETY.

A rumour seems to have got abroad that the Westminster Choral Society is defunct. So far from this being the case, however, it was never more alive, and, under Mr. Vincent Thomas, it is starting rehearsals on Tuesday, Oct. 7, with a programme of greater ambition and wider interest than most societies of three times its tale of years will attempt. Its policy has been slightly changed; for, instead of introducing new works, it is now to perform, in association with familiar classical and modern items, works that have been neglected in recent years, but which are of the highest and most pleasing standards. The most notable of these are Handel's "Ode for St. Cecilia's Day," and "Acis and Galatea," Brahms' "Liebeslieder Waltzes," and Stanford's Cycle of Songs from Tennyson's "The Princess." The full order of the programme is, for the first concert on Dec. 10, Bach's "Be Not Afraid" and "I Wrestle and Pray," for unaccompanied double choir, Mozart's choral fugue, "Cum sancto spiritu," and songs, carols and part-songs by British composers; for the second, on March 4, the Stanford and Brahms, with Bach's "Blessing, Glory and Wisdom"; and for the third, on April 29, the Handel, with Bach's "God So Loved the World."

The concerts will take place in the Central Hall, Westminster, the rehearsals being held in the Guild House, Eccleston Square, every Tuesday at 7 p.m.

CLIFTON'S WEEK OF OPERA.

Clifton has arranged for a Week of Opera, to take place at Victoria Rooms, between Oct. 13 and 18. Several new works are to be produced, including Manuel de Falla's "The Puppet Show of Master Pedro." The order of the alternating programmes is as follows: (1) P. Napier Miles' "Markheim," Vaughan Williams' "The Shepherds of the Delectable Mountains," and "Fire Flies," from the "Little Comedies," by Julian Sturgis, set to music by P. Napier Miles; (2) Purcell's "Dido and Æneas," P. Napier Miles' "Music Comes" (choral ballet), and the one-act De Falla work mentioned above. In the casts will be found Astra Desmond, Muriel Tannahill, Genée Andrews, Kathleen Beer, Doris Kinghorn, J. Steuart Wilson, W. Johnstone-Douglas, Arthur Cranmer, Tom Goodey, T. D. Alexander, John Russell, and K. G. Robinson. The conductors are Mr. Adrian Boult and Dr. Malcolm Sargent, and the band will consist of a special contingent of the Bristol Symphony Orchestra. Mr. Johnstone-Douglas is to produce, Miss Genée Andrews is the dancing-mistress, and Miss Rachel Russell has designed both scenery and dresses.

THE AMATEUR ORCHESTRA.

For the third year in succession the Amateur Orchestra of London issue their manifesto and their programme for a winter season. They have not departed a hair's breadth from the declared policy of their founders, which was "to provide facilities for a full orchestra, composed entirely of amateur players, to study and perform suitable standard works under the guidance of a skilled conductor." Still unchallenged in their own field, they remain London's sole completely amateur body, and the skilled conductor who first took them in hand still remains, in Mr. Wynn Reeves. Rehearsals begin on Tuesday, Oct. 14, from 5.30 till 7.30 p.m., at Kingsway Hall (Lecture Room), and will be held on each succeeding Tuesday. Two concerts have been arranged for, both to take place at Kingsway Hall, on Jan. 19 and May 4. Among the works to be rehearsed with a view to performance on these occasions are Rimsky - Korsakov's "Antar" and Dvorak's "New World" symphonies; Mozart's pianoforte concerto in C minor, and Max Bruch's violin concerto in G minor; the Love Scene from Berlioz' "Romeo and Juliet," Butterworth's "Shropshire Lad," part of Rimsky-Korsakov's "Coq d'Or," and Moussorgsky's "Night on the Bare Mountain."

TRINITY COLLEGE OF MUSIC.
Sir Richard Terry's Address.

Speaking at the inaugural meeting to students of Trinity College of Music on Wednesday, Sir Richard Terry, in his address on "Tudor Instrumental Music," touched in passing upon the self-satisfied complacency of Victorian composers, who believed themselves to be so much more advanced than their predecessors that they were not afraid to re-touch old music in order to bring it in line with their own tastes and fashions. That, he said, was not the spirit in which we might hope to understand and appreciate the past. Human nature and human brains have always been the same, and if we fall out of love with the notion of a present fancied superiority we shall find that what our ancestors did is also our own immediate concern. While the Victorians tried to bring old music up to date—about as sensible a proceeding as to dress the Venus of Milo in Bond-street fashions—we were now reverting to the practice of our ancestors. Music, like language, changes, and must change, to acquire new vitality. The only difference between one age and another is one of idiom. Tudor composers were of special interest to our country, which was once supposed to be unmusical, while as a matter of fact the English have always been in the van of musical progress. Scriabin's devices were anticipated by the Tudor composers, and their so-called crudity vanishes if we look at it from the right point of view. English singers were famous in the days when the old Italian schools and universities of Rome, Florence, and Bologna gathered to themselves all that was best in European civilisation. English polyphony was the first to be known in Europe, and we had composers of eminence before the Flemings founded their school. We were first in the field as musical practitioners. Mr. J. A. Symonds spoke of Europe awaiting the sounds of Italy on the keys and of Germany on the strings, but Hugh Ashton left MSS. proving that the pioneers in both were English. What Byrd did in the early sixteenth century still constituted the finest test of musicianship in the twentieth. As illustrations, two examples of the composition called "In Nomine," and Byrd's "The Leaves Be Greene," were played by a number of the students, under Sir Richard's direction, to the delight of a large audience.

London children are to have their concerts this winter, thanks once more to Mr. Robert Mayer, who made himself responsible for the series held last year at Central Hall. During the coming season six concerts will be given, but no longer under the conductorship of Mr. Adrian Boult, whose duties will detain him elsewhere. Dr. Malcolm Sargent is now to preside in his place. The first concert will take place in October.

The Butterworth Rembrandt Orchestra opened its fifth season with its seventeenth concert last Saturday night at the Hughes Memorial Hall, Clapham-junction, when the popular programme contained such favourite works as Suppé's "Poet and Peasant" overture, Balfe's "Bohemian Girl" overture, Ketelby's "In a Monastery Garden," selections from "The Mikado" and "A Country Girl," and others by Julius Fusik, Amy Woodforde-Finden, and Frederick Rosse. As usual, a prominent feature was the violin solo played by the conductor, Mr. William C. Butterworth, who this time went to Mendelssohn for his contribution. Songs were sung by Miss Elsie Ambrose and Mr. James Troman.

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WEDNESDAY, OCTOBER 1, 1924.

VARIETY AND THE PRESS.

CONSIDERABLE discussion has been provoked by our article some weeks ago in which we advocated the claims of the variety theatre for more attention on the part of the lay Press, and many valuable exchanges of opinion were made at the meeting between representatives of leading London papers and prominent music hall artists, arranged by the Variety Artists' Federation last week. Lack of space, according to various speakers, seemed to be the chief obstacle in the way of the wider dissemination of music hall matters, but editors, we think, should be brought to see how much more valuable "copy" the variety theatre would provide even than a divorce trial. The attitude of the public seems so inconsistent. Vast multitudes will herald the arrival of a boy film star, while a man who has flown round the world is allowed to return in absolute solitude. That is all the fault of the newspapers who work up the sensation, and enlarge it out of all proportion to its importance.

Public Point of View.

There are no fewer than a score of different classes of acts, from the comedian to the cyclist, from the strong man to the step-dancer, each with numberless variations, which go to make up a vaudeville show, and surely a programme containing most of these acts, and changed every week, should be worth, from the point of view of the public, more than the couple of inches of space which are usually allotted to it. An amateur vocalist or instrumentalist who can afford to take a hall and give a recital gets more space than a first-class variety entertainment.

The plea was put forward at the meeting that there were sometimes four and five first nights at theatres in a week, and these had to be fully dealt with. But these new productions are very often only the framework for a variety show, frequently with the same acts that the artists have been giving on the halls, yet they are dealt with liberally in the matter of space. The Alhambra, with a revue and a couple of stars, would get a column or so in the leading papers, while the Alhambra with the same stars and a half-dozen added would be dismissed in a few lines. "Tons of Money," written by a music hall artist and produced at a West End theatre, made a phenomenal hit, and had columns of comment, but had it been given at a suburban hall it would scarcely have had a line. We strongly dissent from the statement made by one of the speakers at the meeting that the music hall is unsuited to modern taste. We contend that the halls are quite abreast of the times: the humour is up to date, the music is of the highest class, and the athletic achievements are more remarkable than ever.

The Cradle of the Stars.

We are afraid that the Press cannot get rid of the impression that the music hall is an adjunct of the public-house. It is many years since Sir Herbert Tree, taking advantage of the double licence that legalised sketches, gave official recognition to the music hall by appearing at the Palace in "The Man Who Was," but since that date the variety theatre has not advanced proportionately in public estimation. It has, indeed, lost ground, for some cause or other, for which we are convinced the artists cannot be held responsible. Some say that the fault is due to the fact that there is no cradle for the variety star. There are five first-class halls in the West End at present running variety, but seldom does an artist do duty at any of them for more than a week. An artist new to London opens his engagement in a state of nervous apprehension that prevents him doing himself justice, but during the week he makes good, and is immediately switched off to the provinces. In the old days the stars at the Syndicate halls stayed there continuously for three months at a time without wearing out their welcome. At Tuesday's gathering MR. HARRY TATE declared that if a good wholesome programme were presented at a London hall for several weeks, and, after it had made a name, taken round the provinces *en bloc*, there was a lot of money to be made. All, we think, will agree that MR. TATE'S proposal is a sound one.

THE ART OF MAKING PEOPLE LAUGH

PERSONALITY THAT MAKES ONE FUNNY.

By NELLIE WALLACE.

The art of making people laugh!

And it is an art, too—a fine art. Nowadays, when there is so much sadness in the world, so much misery—the aftermath of the war—it is always pleasing to an artist to see serious faces give way to expressions of joy; to see even a ripple of laughter among an audience. For it shows that they have been taken out of themselves, as it were.

Every woman artist seems to be going in for comedy, and she thinks it is easy. Of course, it is easy to the one who is born with the gift of being funny—naturally funny, whether or not she wears comic stockings, a comic hat, or a comic dress.

It is one's personality that makes one funny, and if one is naturally funny she need only wear an ordinary dress.

Some of those who are going in for comedy are pretty women; and if they could only see themselves they would not try to be funny, because they are so frightfully forced. They have to force themselves on the audience—drive their funniness at the people. That is not natural, and only bores the audience.

When I Am Funniest.

It is not realised that to be really funny you must have an artistic temperament as well. It is a tedious task to be a comedian, because there are times when one does not feel like being funny. That is where temperament comes in. I am the funniest when I am perfectly unconscious of anybody being in front or behind the stage. My biggest successes have been done spontaneously.

I never want to go back to red noses or big eyebrows—I don't wish to be associated with them at all. Why? Because I have found I can get as many laughs just as I am—by being natural. I suppose it is really because I have a strong personality, and certain mannerisms that I am able to make people laugh.

The audiences of to-day will not be hoodwinked. I have seen artists throwing themselves about to be really funny. They are not at all artistic. There is a certain way of delivering your "stuff." I always deliver it with a little by-play; whereas, if certain others were to handle the same material they might be coarse and loud. Many years ago, when I was a kiddie, a man said to me: "Nellie, when you get older you will have a big pull because you are never at a loss for by-play, which means that one can be comic without opening one's mouth."

I Enjoy Being Funny.

Therefore, there is a tremendous art in making laughter that is not forced. If I were to print all the letters I have received from people who have appreciated the laughter I have given to them, who have been cheered up by my comicalities, I would fill pages of "The Era." I love to see anything that is funny, and enjoy it quite as much as, if not more than, anybody else; but the stuff must be funny.

It is beautiful to hear peals of laughter coming from an audience, because you realise that you are giving them their money's-worth. One letter I had read:—

Dear Miss Wallace,—Nobody need bother about doctors when you are about. People would not want tonics if they only got the hearty laughs I got from you last night.

Keen Audiences.

I think London audiences are the keenest in the world. In town there is always a great feeling of friendship between the audience and the artists. When once they take to you they feel they have a friend. They are always enthusiastic, and are sympathetic to an artist who does not feel up to the mark.

NELLIE WALLACE.

Make-up is not always necessary, I have discovered. Artists can work with their eyes and their hands without speaking a word. If one is naturally funny she can wear a satin gown and dress shoes—the most glorious gown in the world—because people would be able to appreciate her humour. One wonderful press notice said that Nellie Wallace could "speak with her hands and her eyes." This is a natural gift. Artists try to copy my style, but they cannot do so successfully. It is like going to see a seven-guinea hat and trying to copy it and make one for £1.

Love Pictures.

I would love to go into picture work because I think it would be a very nice change. No one has yet approached me to do film work; perhaps it is because they know I am booked up till umpteen-umpteen! I think I shall be going on the stage on crutches if I fulfil all my contracts—I shall be working with one foot in the grave and one foot out! That is why I cannot go in for film work—and lots of other things. I am, however, booked for pantomime at Glasgow this year.

Laughter, as I have said, is a wonderful tonic. If you do not make people laugh you may as well put up the shutters. Where there is plenty of laughter you seldom find failures at the pay-box. The biggest thing in comedy is to make children laugh. If you are able to do that, grown-ups laugh too, for it shows that you are giving them healthy comedy. It is not easy to provoke a laugh. It requires brains, tact, and an artistic temperament. I cannot bear coarse, slapstick comedy—"blurty" comedy. What I like is quiet comedy. It is far more difficult to do, I know, than noisy comedy.

THE DRAMA IN AMERICA.

"What Price Glory?"—"Schemers"—"Conscience"—"The Tantrum"—Julia Arthur to play Saint Joan.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 20.—"What Price Glory?" a three-act play by Maxwell Anderson and Laurence Stallings, has received more praise from the critics than any other stage offering of the present season. An outstanding feature of the play that has been made the subject of much comment is that it beats the record for stage profanity. Of course, this is all to the good so far as New York is concerned, the language used being racy of the soil. A faint murmur of disapproval has arisen, but this has been quite drowned in the shouts of praise sent up by the newspapers. "What Price Glory?" is a war play, but a different kind of war play. The characters in "What Price Glory?" are members of the United States Marine Corps. It has been related of an American sergeant of marines that he summoned his men to the conflict with the stirring words: "Come on, you ——————!" Do you want to live for ever?" Captain Flagg (Louis Wolheim) sends First Sergeant Quirt (William Boyd) on a perilous errand. "Keep your head down!" he remarks, "I'm short of gravediggers!" An editorial colleague of the authors, on the staff of the "New York World," has described the play as a barrack-room ballad. Arthur Hopkins, who produced it at the Plymouth Theatre, apologises in the play bill for having been forced, in the interests of verisimilitude, to use such strong language in the dialogue. The story is slight, being merely the struggle between Captain Flagg and Sergeant Quirt for the favour of a French girl. The two men agree to be enemies, and depart for the front. The sergeant, slightly wounded, gets back to her first, but is followed quickly by the captain. They gamble for her, the captain wins, but loses his prize in receiving orders to return at once to the front. Instead of taking the girl, the sergeant joins his regiment, and goes into action with his captain. One of the most effective scenes in the play is where the captain and the sergeant stand at the bar

(*Continued at foot of next cols.*)

THE PLAY IN PARIS.

"Manon, Fille Galante"—"The Merry Widow" to be Revived—Entertainment Tax—Forthcoming Productions.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—There has been a lively controversy in theatrical circles of Lutetia relative to the name of the late Henri Bataille appearing in conjunction with Albert Flament as the authors of "Manon, Fille Galante," which is to be the vehicle for the inauguration of the new Theatre de la Madeleine by André Brulé and Trebor next month. Mme. Yvonne de Bray, testamentary executrix and legatee of the deceased playwright, protested when it became known the posters would carry the name of Henri Bataille, pointing out that in his will the wish is expressed that any work produced after his death should not mention the author. The managers of the new theatre and M. Flament contend this version of "Manon" is not posthumous, having been rehearsed for production at the Renaissance in 1914, just prior to the outbreak of the war, in the presence of Bataille himself. The collaborator, who was offered the compliment of alone signing the play, declares it was fixed between him and the legal heirs, in conjunction with the Society of Dramatic Authors, for the sharing of the royalties of this play terminated before Bataille died. Notwithstanding the paragraph in the famous playwright's last will, and his desire that "Manon, Fille Galante," should not be played, MM. Flament, Brulé and Trebor are resolved that it shall, and will not omit Bataille's name from the bills.

Reviving "La Veuve Joyeuse."

It appears that the Apollo, now being partly reconstructed, is not to start off with a local version of the American musical comedy "Sally," as intended, but that F. Salabert and R. Audier, lessees of M. Seguin, have arranged with L. Volterra, of the Casino de Paris, next door, to give a revival of the French edition of "The Merry Widow," early in the New Year. The rôle of Prince Danilo will be sung in French by M. Leonard, who has not yet been heard in France.

The operetta "La Divorcée" is to be mounted at the Ba-Ta-Clan next month, with Robt. Hasti, Tirmont, Mlles. Alquia, Odette Darthys and Felix Oudart, the latter (now in "La Petite Bonne d'Abraham," at the Marigny) being producer. At the Marigny it is a new work by Hennequin and Coolus, with Vilbert, Arnaudy, Clara Tambour, Lillian Grauze and Marcelle Praince, which will commence the winter comedy season.

"Gigolette."

This popular four-act melodrama of Edmond Tarbé and Decourcelle was revived at the Folies Dramatique last Saturday evening, forming an appropriate successor to "La Fille Elisa," and continuing the series for Mme. Damia. We may expect "La Porteuse de Pain" next. "Gigolette" draws tears from romantic playgoers even to-day, and Henri Monteux, Baissac, and Mme. Emilie Lacroix ably support Damia, the café concert star.

"Le Mari d'Aline."

MM. Trebor and Brigon, having resumed the management of the Theatre Michel after the success of the Macdona Players there, presented on Wednesday the long expected comedy of Nozier (critic of *L'Avenir*), "Le Mari d'Aline." This personage is a composer. He marries a chorus girl, who becomes a star, as the mistress of the financial backer of the theatre where she is engaged. The husband is the last, as usual, to know the true situation, but when the truth comes out he at first agrees to remain with his wife, pretending willingness to profit by the luxury she is able to provide, whereas it is his means of revenge on the other fellow, who is also madly in love with the actress. Later he departs, leaving Aline a very miserable creature. She prefers her husband to the capitalist, but has to put up with the latter!

Tax Receipts.

During August the entertainment tax paid by amusement seekers to the Government (irrespective of municipal quota on theatre tickets, and the poor rates) reached Frs. 4,750,000, which was Frs. 1,483,000 more than the same month last year. For the first eight months of 1924 the entertainments contributed as "war tax" Frs. 43,354,000, being over six million francs increase over the same period of 1923.

Future Productions.

L. Verneuil's comedy, "Lison," will be withdrawn at the Daunou end of next week, and a revival of "Si Je Voulais" is due there about Oct. 10. His latest, "Pile ou Face," is due at the Theatre Antoine about the middle of October, with the author and Mme. Elvire Popesco, the Roumanian comedienne, in the leads.

"La Tentation," the new work of Charles Meré, will be ready at the Theatre de Paris about the same date, and "L'Ecole des Cocottes," of Armont and Gerbidon (one of the finest comedies of the age), which was revived here to start the season, will migrate to another address.

The local adaptation of "Romance," by Count de Flers and F. de Croisset, will not resume its run at the Athénée as at first announced by the management during the summer, but a revival of "Le Cœur Dispose," by Croisset, produced at this same theatre in 1912, will follow "La Dame de Chambre" next month.

Charles Dullin is reopening the Theatre Montmartre (redecorated) with his Atelier company, the end of next week, with his last season's repertoire. The French version of "Chacun sa verité," a new piece by Pirandello, is due here the middle of the month. This will be followed by a comedy by Bernard Zimmer, to be entitled "Les Zouaves," and also another output of Pirandello, in one act, "L'Imbecile."

(*Continued from preceding col.*)

drinking and quarrelling over the girl. Louis Wolheim and William Boyd have won high praise for their powerful and vivid portrayals. In other rôles good work is done by Leyla Georgie, Fuller Mellish, Jun., George Tobias, Sidney Elliott and J. Merrill Holmes. Maxine Elliotts' Theatre has been sold out at every performance.

"Schemers."

Dr. William Sirovich, who wrote this comedy, is a physician and a candidate for Congress. Four of the characters in the play represent prominent dramatic critics. The four critics are introduced in the prologue and epilogue. In between there are three acts, in which William Harrigan plays the part of a theatrical manager who invites the critics into his office and then gets them to stay and see a test rehearsal of his new comedy. The manager is by birth and heritage a grocer. Despite his father's warning that he should stick to his trade his ambition is to produce plays. He has lost money so far, and the piece to be performed is his last hope. It concerns a young actress from Kansas, who, at the last moment, assumes the leading rôle of a new production against the wishes of her fiancé, who insists that she must return with him to Kansas, and the opposition of the actress who has been engaged for the part. In the end it turns out that this was all a plot conceived by the manager to get the new actress into the proper emotional state for her début. After seeing the performance the critics come back and say it was terrible. So the ambitious producer has to abandon his theatrical career and go back to the grocery business. William Harrigan is good as the manager, Ralph Sipperly is very funny as the press agent, and Marie Carroll does well as the young actress. The play is running at the Bayes Theatre.

"Conscience."

This play, by Don Mullally, has a prologue, two acts, and an epilogue. A. H. Woods has just produced it at the Belmont Theatre, and it has scored a success. There are four scenes. The first and last are the play proper, the second and third showing what happened two years earlier. The opening scene shows Jeff Stewart's cabin in the Yukon, and is highly imaginative. A storm is raging outside as Jeff enters his lonely cabin and indulges in a rambling monologue, a jackdaw in its cage being his only listener. He talks of old times, of his old friend with whom he had discussed religion and socialism, of the woman he had married. His friend and his wife appear in ghostly form as he raves, and we learn that Jeff has been a lumberman, a labour leader, and an ardent lover. Also that he married a selfish, ignorant little waitress who sought matrimony to rest her feet. Scenes two and three set back the scene and action. In these are shown Jeff's life with Madeline and Madeline's life without Jeff. A strike forces him out of his job. He leaves for another town to look for work. Madeline weeps at first, but soon dries her eyes and lets other men console her. Jeff comes back, pleads in vain, and strangles her to death. The final scene is the cabin again, the storm, the haunting visions, the croaking bird, and the end. Madeline comes beckoning at the door and Jeff goes off with her into the deadly fury of the night. Lillian Foster, a newcomer, has scored a personal triumph in the rôle of Madeline, the critics praising her highly. Ray B. Collins plays Jeff Stewart well.

"The Tantrum."

William F. Dugan and John Meehan wrote this three-act play. Produced last week at the Cort Theatre, it has met with a mixed reception. In the opening scene Mr. and Mrs. Piper are at the play. The lady is bad-tempered, and is giving her husband the length of her tongue. But the play they have come to see works wonders in their hearts. After the manner of theatregoers, Mrs. Piper sees herself and her husband as the characters in the play, and the tragic consequences that are supposed to follow their quarrel and separation prove to be but a figment of her imagination. So in the end the lady is cured of her shrewishness, and her husband is saved from the sirens in whose company he has sought surcease from his wife's tongue. Roberta Arnold's embodiment of the pugnacious wife is an interesting performance.

Julia Arthur has been engaged by B. C. Whitney to play the title-rôle in George Bernard Shaw's "Saint Joan," which the Theatre Guild produced here last season. Mr. Shaw, it is said, decided that Miss Arthur was eminently fitted for the rôle of the Maid of Orleans. He could hardly have made a better choice.

THE VARIETY WORLD.

George Robey's Record—Vaudeville Golfers—The Nellie Wallace Prize —Theatrical Ball at Manchester.

"Leap Year."

Before leaving London for America Mr. R. H. Gillespie, the managing director of the Moss's Empires, told a representative of "The Era" that George Robey, the Hoffmann Girls, and, indeed, the full cast of "Leap Year" now being played at the London Hippodrome, are to appear at the Manchester Palace at Christmas, instead of a pantomime.

George Robey's Record.

Mr. Gillespie added that arrangements were practically completed for Mr. Robey to return to the London Hippodrome in 1924. During his career, he said, George had appeared at over 2,000 performances at the London Hippodrome, and had never missed a show or an entrance.

Nellie Wallace Golf Prize.

The handsome prize presented to the Vaudeville Golfing Society by that popular comedienne, Miss Nellie Wallace, will be up for competition tomorrow (Thursday) by medal play. The competition will be held at the Harrow Golf Club (Preston-road railway station, on the Metropolitan Railway extension from Baker-street is just outside the course), where the Vaudevillians are always made very welcome. Members in the provinces are eligible under the usual conditions.

Stoll Cup Protagonists.

The following have qualified to enter the competition proper for the Sir Oswald Stoll Cup: Messrs. Bert Weston, Horace Sheldon, J. W. Rickaby, Alf. Hayward, Harry Gunn, Harry Ristori, Sammy Shields, Teddy Knox, James Foreman, Joe Nightingale, Bruce Green, Billy Bleach, Harry Barratt, Charles King, and C. Street. The draw for the first round will take place on Thursday.

Sudbury Bowl.

Mr. Harry Ristori, by beating Mr. James Foreman in the final of the Sudbury Bowl Competition, becomes the holder of that fine trophy presented to the Society a year or two back by Mr. J. A. Hayns, an esteemed member of the Sudbury Golf Club.

Jean Bedini.

Last Saturday Jean Bedini cabled T. Elder Hearn that he is bringing over two comedians instead of one—Murray Leslie and Phil Seed—for his new revue, "Cheerio."

Scott Sanders.

Occupying a late position in the bill at Holborn last week, Scott Sanders made a big impression on his second visit to this hall. Scott is playing this week at the Hippo., Leeds, and instead of Newcastle next week he returns to town, to the Grand, Clapham.

Frank E. Franks.

At Shepherd's Bush last week Frank E. Franks' production of "The Times," upon its first appearance in town, was responsible for wonderful business, and the various managements have secured this attraction for dates extending into 1926. Franks—who is one of our youngest revue proprietors—is to be congratulated upon his efforts in presenting such an excellent all-round show, in which he is supported by such a capable cast. When Mr. Chas. Gulliver contemplated presenting "The Whirl of the World" for the Christmas season at the Hippo., Newcastle, he gave Frank the choice of playing the chief comedy part in this show, or the offer to present his own pantomime at this house. Being such a big favourite in the North, Frank accepted the latter offer, and is now busily engaged upon what he intends to be a most spectacular production. Next week "The Times" will be seen at the Ardwick Green Empire, and if existing bookings can be arranged, Frank will bring the show to town again shortly.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 21 death levies are now due on the 1924 book. Red stamps 39.

Elsa.

Elsa, the dual-voiced vocalist, opens at the Theatre Carré, Amsterdam, to-day (Wednesday).

Theatrical Ball at Manchester.

On Thursday last, a theatrical ball was held at the Rivoli Palais de Danse, Oxford-road, Manchester, the whole of the proceeds being for St. Dunstan's Blinded Soldiers. The hall was packed to its utmost, and we are given to understand that a substantial sum will be handed over by the local representative to this most deserving charity. The organising secretary was Paul R. Hall. The judges were Miss José Collins, Miss Isobel Elsom, and Mr. Bertram Dench, and the successful competitors for the fancy dress parade received their prizes from Miss José Collins and Miss Isobel Elsom.

The ball was a great success, and every credit is due to Mr. J. A. V. Finlayson and Paul R. Hall, who had charge of the arrangements. We hear that Paul R. Hall has several dates fixed for further theatrical balls in aid of Manchester charities during the coming season, and we are sure artists visiting Manchester will support him in every way.

Jack Taylor.

Next week Jack Taylor—who has two successful shows to his credit on the road, "Wild Oats" and "French Follies"—is leaving for a short visit to America, and during his absence he will negotiate with a well-known American comedian—at present appearing on Broadway—for his new production.

"Flames."

Previous to its London appearance, Mr. Sidney Burns is producing at the Empire Theatre, York, on Monday, Oct. 6, an entirely new musical piece called "Flames." It will be in five "spurts," and the scenic effects will be on a lavish scale. Heading a company of principals is the inimitable Anglo-American comedian, Johnnie Fields.

Gertie Gitana in "Nellie Dean."

On Monday night at Kilburn Empire, Gertie Gitana made her first entry into a musical production with instantaneous success. From the moment she appeared as Nellie Dean, the coffee-shop waitress, till her final words in the last scene, when she was re-united to her lover after a series of adventures, she compelled attention by reason of a sympathetic and delightful performance.

In the coffee-shop scene she gave some admirable imitations of music hall stars, and in the later scenes wore some wonderful dresses and sang songs in a manner, which, to her admirers, were something entirely new. The production, which has been written and produced by Norman Lee, is undoubtedly a huge success, and introduces some clever young people in the persons of Leslie Vernon, a new comedian, and Gladys Sewell, who will undoubtedly make a big reputation very soon.

Ennis Parkes.

Absent from the halls for some time past, we were glad to renew acquaintance with Ennis Parkes at the Bedford the other week, where she made her reappearance with the Metro-Gnomes Band—presented by Jack Hylton—and Tim O'Connor. Both artists are seen to excellent advantage, and Miss Parkes gives a capital rendering of "After the Storm" to the accompaniment of the band, which is perhaps one of the outstanding features of this entertainment, which has been snapped up by most managements, and will be seen next week at the Kilburn Empire.

Dr. Walford Bodie.

Dr. Walford Bodie continues his record-breaking tour with his super-electrical revue, "Fun on an Ocean Liner." Last week, at the Royal Hippodrome, Dover, he broke all records for the theatre. After Monday night every seat was booked solid for the week, hundreds being turned away at every performance. Many patrons, after coming all the way from Deal and Folkestone, had to be reluctantly turned away. Dr. Bodie has only one vacant date this year, and is fully booked up till April, 1925.

Demos Coming Here.

Appearing on the Continent for the past few years, Demos, the famous Hypnotist and Master Mind of Mystery, is now back in this country. Under the direction of J. P. Beardmore, Demos, assisted by Amaea, has been prevailed upon to play a special season in his own country—before leaving for America—and is now preparing his show, which will be seen in town after a brief tour in the provinces. Carrying ten people and his own special setting, Demos will be supported by a first-class variety programme, including Haydn Wood and Dorothy Court.

An Asset to Comedians.

A novelty of decided value to comedians for stage or carnival use is the new series of property spectacles made by Kirk Brothers, of 36, Gray's Inn-road. This firm introduced the well-known "Harold Lloyd" spectacles, and they are now turning out a variety of shapes, including Diamond, Heart, Spade, Club, and "Safety First" designs, in different colours, and all fitted with harmless white glasses. Although Messrs. Kirk supply the trade only, they will be pleased to furnish the name of the nearest dealer to any one interested.

"Wild Oats."

That popular revue, "Wild Oats," now in its third year, is to have a sequel produced in January next by Jack Taylor, and bookings are now being arranged for the new production to follow "Wild Oats" at the same theatre the following week. The title of the new show is at present "Running Wild."

Ivor Vintor.

As in the West End, Ivor Vintor proved an idol of the East during the past week at the Mile End Empire, when crowds of admirers awaited his arrival and departure daily. Ivor is back at the Coliseum this week within three months, and returns again to this house in a fortnight.

Will Fyffe.

During the past two weeks Will Fyffe has enjoyed some excellent trout fishing down Exeter way. We hear that his manager, Ronnie Massey, made the biggest catch of the season.

What a Programme!

Making his reappearance at the New Oxford this week after an absence of eighteen years, Will Collinson—who was then appearing with his wife as Howard and Collinson—sends us a copy of a programme of that date, which shows the time allotted to each act, and which contains the names of many stars, as will be noted by the following:—

Overture	7.20
San Remo Girls	7.25
Orpheus	7.30
Edie King	7.40
Pop Dearly	7.45
May Mars	7.55
Foreman and Fannan	8. 0
A. Van Biene and Co.	8.15
The Poluskis	8.35
Jessie Preston	8.50
Will Evans	8.55
José Collins	9.10
Phil Ray	9.20
Ethel Whiteside and Pics.	9.30
Harry Randall	9.40
Selection.	
Howard and Collinson	10. 5
George Robey	10.15
Florence Esdaile	10.30
Wilkie Bard	10.35
The Two Carlyles	10.55
Ruffel's Bioscope	11. 5

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LONDON VARIETY THEATRES.

THE COLISEUM.

Anyone possessing so distinguished a pair of grandparents as Ibsen and Bjornson would be interesting; but Mme. Lillebil is, in addition, a remarkably beautiful woman and a ballerina of no small distinction. Even an indifferent dancer with her handsome figure and charm of face would be welcome. Mme. Lillebil, however, moves swiftly with rare grace and ease, and every one of her gestures is well finished. Her dances are nicely graded. In the first, "A la Degas," with music by Rubinstein, she appears as one of the dancers that painter loved to portray, and shows us her command over the conventional style. In Saint-Saëns' "Le Cynge" she boldly challenges comparison with others who have performed this famous tragedy in dumb show. The third, "El Chal Misteriosa," is unlike anything we have seen. It is bizarre and disquieting, especially in the queer, tremulous poses to quavering music. A "Norwegian Dance Picture," to Norwegian melodies, shows her in a gay mood. These are sharp contrasts and show the wide range of her art.

Of dancing there is no lack at the Coliseum, for Stanislaw Idzikowsky remains with his ballet, "The Roses," and, to speak of quite another style, the Forde Sisters continue their engagement with Murray Pilcer's Band from Ciro's. Harry Tate also stays, but he has ended his revival of "Fishing," and returned to "Broadcasting," one of the most thoroughly satisfactory laughs we have ever enjoyed. The entertainment, a revue in miniature, presented by Clarice Mayne, makes a welcome reappearance. With the aid of Jimmie Craig as comedian and Claude Anderson as conductor, she satisfies every taste. Ivor Vintor makes rapid headway in popular favour. He now has four songs, including "Bringing Up Father," "I Don't Like Our New Mother," and "I Love Me," but still the audience asks for more.

A novelty in the way of ventriloquism is provided by Laurence Glen, who, as a sculptor, models a bust of his doll. Gracie Fields deals with several excellent songs, such as "Cinderella Was a Vamp," in her characteristic manner. The Narow Troupe of acrobatic cyclists give a display of marked originality.

THE ALHAMBRA.

No dog wins your love more quickly than a bob-tail. No actor carries you away emotionally with more sureness than Will Fyffe. Together they can make you laugh and cry just as they please. Therefore his tale of the old Highland shepherd's delight in "Bob" is a masterpiece without rival on the music hall stage of to-day. There is barely one pair of dry eyes in the audience when he finishes the story of the puppy brought home by two schoolboys who grew to be soldiers and were killed, of the mother who died, of the shepherd whose only hope now was that he should not outlive his last companion, the old sheepdog. Afterwards, Will Fyffe drives away our grief with an account of Uncle John's funeral as seen by the nephew wearing the ill-fitting suit left him in the will. But we can no more forget the tale of the old shepherd than if we had actually known him—and his dog.

Here is an attraction great enough to justify economical shifts for the rest of the bill. The Alhambra management, however, has gathered a company of performers who are either old favourites now or certain to be soon. Will Hay brings his popular skit on the humours of the schoolroom; William Burr and Daphne Hope create a wittily intimate atmosphere in "A Belle—a Beau—and a Balcony"; Lalla Selbini and Bert Albert give a picturesque display of acrobatics in "The Cat and the Butterfly"; Holden and Graham reveal, in their singing, dancing, and shadowgraph, rare gifts of originality as well as versatility.

Ethel Levey, supported by the "five boys" of her own syncopated band, sings in her inimitably decisive fashion. Victor Andre, without the aid of special costumes, creates a distinct atmosphere for each of his dances, and Eric Randolph, the Romany tenor, makes a good impression. The Great Gerard's heavy-weight juggling provides a series of thrills, while his assistant, Vicky Gerard, is entrancing in the way she teases him.

VICTORIA PALACE.

The inimitable Little Tich tops the bill here this week, and in his butcher boy offering has a number which suits him excellently, his excruciatingly funny by-play with the contents of his tray—a sirloin of beef and a string of sausages—causing the house to rock with laughter. Tich has never been in better form than on Monday, and the reception accorded him on the conclusion of his act must have been highly gratifying to the famous star.

The popular Cockney duo, Duncan and Godfrey, also had a fine reception. Arthur and his dainty partner are no strangers to the "Victoria," and the racy dialogue and real humour of their latest trifle, "Under the Lamp-post," is certain to prolong their popularity with patrons here, as elsewhere. As with everything Duncan and Godfrey have done, the humour is unforced and clean, with just that underlying touch of human understanding that counts for so much. A double recall resulted.

Miss Lily Denville has an attractive personality and is a particularly neat and nimble dancer; the Buckleys submit a novelty in the shape of dexterous hat manipulation, which, in boomerang fashion, they cause to fly over the audience and back again to them; and Florence Dix gives excellent impressions of popular stars of different periods — Eugene Stratton, Hilda Glyder and J. W. Rickaby were some of them—she being the deserved recipient of hearty applause.

The October issue of "Our Cabaret" is in every sense as good a number as its predecessors, being packed full of good things from beginning to end, the first and last scenes, appropriately enough, being rollicking scenes in front of "Ye Barley Mow," with the first of the "October brew" in early prospect.

HOLBORN EMPIRE.

Mr. Wilson Hallett, whose keenly-observed studies of child life are always so productive of hearty and clean fun, is presenting a new series of impressions at the Holborn Empire this week. The character of an Inspector of a Children's Home gives Mr. Hallett the opportunity of introducing imitations of children of all ages, and the audience revelled in every little snapshot. Another impression artist who finds great favour with the Holborn patrons is Miss Zetta Mor. Song impressions are her speciality, and she has the powerful voice and personality to carry them off. The piano entertainer, the low comedy artist, and the coster comedienne receive treatment successively at her hands, and such is her success that she has to give an extra study for an encore.

A very important feature of the programme is the appearance of Miss Isobel Elsom, the vehicle chosen being a bright little sketch from the pen of Mr. Edwin Burke, and entitled "Doubt." Therein the popular actress makes a decided hit as a canny wife, who not only scores off her doubting husband, but off his materialistic friend as well. Capital support is given to Miss Elsom by Mr. Algernon West and Mr. Frederick Leister as the husband and friend respectively, and the sketch, with its neat lines and excellent playing, gets a splendid reception. A note of originality in ventriloquial acts is struck by Mr. Russell Carr, who sets his scene in an artist's studio. There is hearty laughter throughout, for Mr. Carr's patter is well-written and is put across with excellent technique.

There is a warm welcome for Miss Victoria Monks, who, in a couple of new songs, "I Wish You Jolly Good Health" and "I'm Going Home to Jacksonville," not to mention an old favourite, "If You Want to Have a Row," has her audience with her all the time.

Very successful is Mr. Robb Wilton, first in a song, "I Did Feel Annoyed," and afterwards in that excruciatingly funny scena, "Sherlock Bill." Robb as a detective positively refusing to incarcerate a murderess is a sight to make anybody laugh. The lengthy programme is completed by Mr. Harry Moore in his clever "paper-tearing" act; Mr. Harry Bedford with two good character numbers; the Childs Brothers, in a versatile, jolly collection of singing, dancing, and chatter, and the Buchanan Brothers, in their speciality act.

WILLESDEN HIPPODROME.

There is a first-class programme at the Willesden Hippodrome this week, and on Monday a bumper house assembled. The Trix Sisters (Helen and Josephine) had a very hearty reception, their selections including "We Took the Fifty Thousand Dollars" and a catchy number referring to all the little "Bucks of Buckingham." Jay Laurier, too, is also a great attraction, and besides contributing a song relating to his rotundity, which provoked much amusement, appeared in a new domestic comedy, in which he bemoaned his fate at being a very disappointed married man, because his wife would not quarrel with him. Another favourite is the vivacious Daisy Dormer, dainty as ever, who contributed three of her latest numbers, including "Chili Bom-Bom" and the tongue-twister "Will You Have it Bobbed or Shingled?"

Jack Boot and Gaby Bolon, the policeman and the girl, were also responsible for a good deal of laughter, while Bruce Green, the most-talked-of of dames, presented a couple of burlesque items in inimitable fashion, including "Our House is All Right, When We Pull it Down and Put it Up Again." Jass and Jessie provoked much merriment in their comic scena "A Hunting We Will Go." Alexander Prince, the famous concertinist, played some selections in a masterly manner, and Dick and Anton, described as dental athletes, did as much work with their teeth as with their hands, and deserved the applause accorded them. Nick Morton, the talkative songster, and Clark and Ritchie, black and white comedians, complete.

"SIGN ON."

At the Alexandra, Stoke Newington.

"Sign On" is a rollicking entertainment all through. King and Benson come out with flying colours, if one can thus describe a show of unflagging interest. The former, who may be described as the Caruso of Comedy, electrifies the audience with his phenomenally high notes, and his tantalising snatches of melody make his hearers yearn for more. His well-known powers as burlesque comedian find full scope in a very funny tragical scene with his partner, Miss Benson. Whether as messenger boy, band conductor, or in any other guise, he scores top notch. Miss Benson and Mr. King, both in their old and new acts, work together with an effect which only long combination can secure. Miss Benson's charm is never-failing, and it is difficult to decide whether she excels most in acting, song, or dance. Her "Barefoot Days" is one of the hits of the evening. Another couple of artists who work exceedingly well are Paul Thomson and Bert Bex as two brothers. Their cross-talk is particularly smart. The former scores also in a single turn which makes the house rock with laughter, changing from dress clothes into Highland costume on the stage preparatory to a reel, and all this time telling funny yarns. Bert Bex is consistently funny. Gordon Finlay is quaint in various parts, especially that of a Scotchman, in which he sings "Wandering Willie." Sadie Forster is an amusing little comedienne and a wonderful dancer, and Olga Phillips' songs are very successful. Other clever members of the company are Bert Beaumont, H. W. Larraman, and Babs Williams. Great fun is caused by a Labour Exchange scene.

"ZIP."

At Walthamstow Palace.

The attraction here this week is Mr. Harry Slingsby's revue, "Zip," a production in twelve scenes. The cast includes those popular and clever artists Billy Caryll and Hilda Mundy. There are also Phyllis Pleydell, Charles Weaver, the Yama Quintette, the Twelve Zip Girls, Mareski, Jack Skelbo and Dora Dolaro.

The revue is produced and staged by Billy Caryll, who, apart from his stage knowledge, is quite a master in carrying through humorous scenes and interpolating smart sayings.

Hilda Mundy acts admirably, and the way in which she recites "He Loves It" is very effective. She is also excellent in a scene entitled "Trying to Act," in which she plays the part of the wife. Jack Skelbo is the husband, Charles Weaver the Lover, Phyllis Pleydell the Maid, and Billy Caryll the Plumber.

Among other distinctive features must be mentioned the harmonious singing of the Yama Quintette; Mareski and a violin; and the Cabaret scene, with song, "Ten Thousand Years from Now," rendered by Leonard Hawke; and a love-making episode by Hilda Mundy and Billy Caryll. Mr. W. J. Chegwidden is now manager of the Walthamstow Palace.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 6, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 27 NOW DUE.

ALBANY WARD THEATRES.

(Note. — Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

BARNSTAPLE THEATRE ROYAL.—"The Midnight Wedding," Oct. 9, 10, and 11.

CHIPPENHAM PALACE.—"Peg o' My Heart," Oct. 9, 10, and 11.

FROME PALACE. — "Brown Sugar," Oct. 9, 10, and 11.

GUERNSEY ST. JULIAN'S.—"Brown Sugar," Oct. 6 and 7.

JERSEY OPERA HOUSE.—"Richard, How Could You?" Oct. 6 and week.

SALISBURY PALACE.—"Unemployed," Oct. 6 and week.

WEYMOUTH JUBILEE HALL. — "Hello! Wembley," Oct. 6 and week.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Jack Dodds.

HAMILTON HIPPODROME (rehearsal, 1).—Harry Kemp presents "Scotch Broth."

IPSWICH HIPPODROME (rehearsal, 11.30).—Elias B. Scener presents "A Trip to Paris."

IPSWICH LYCEUM THEATRE. — "Scaramouche."

NORWICH HIPPODROME (rehearsal, 2).—Four Julians, Leslie Strange, The Van Wycks, Dan Leno, junr., Bond Rowell, Cliffe and Briar.

NORWICH THEATRE ROYAL. — "Bunty Pulls the Strings."

PAISLEY RINK PALACE (rehearsal, 12).—Billy Moore and Kiddies, Two Carrs, Vera Rudd and Partner.

PAISLEY THEATRE (rehearsal, 12).—Joe Morrison presents "Jazzland."

BROADHEAD TOUR.

ASHTON - UNDER - LYNE EMPIRE HIPPODROME. — Alf. Thomas, Lena Brown, Rosie Reys, George Formby, junr., Three Ringlands, The Frisco Five, Dave Godfrey, Morris and Vane.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Walter Haig, Pictures, Clara Coverdale's Nine Dainty Dots.

BURY HIPPODROME. — The Broadhead Dramatic Company present "Second to None."

ECCLES CROWN THEATRE. — The Broadhead Dramatic Company present "From Convent to Throne."

LIVERPOOL PAVILION. — George Harris, De Vola and Rex, Nora and Barney Moore, full company as booked.

MANCHESTER EMPRESS THEATRE. Picture entertainment.

MANCHESTER HULME HIPPODROME.—Jack B. Taylor presents "Wild Oats" revue.

MANCHESTER JUNCTION THEATRE. —Jepson and Nield, Pictures, Gellin and Borgstrom.

MANCHESTER KING'S THEATRE.—Joe O'Gorman presents "Round the Town" revue.

MANCHESTER METROPOLE THEATRE.—Jazon and Montgomery's "On The Panel" revue.

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Company present "The Tyrant."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mrs. F. G. Kimberley presents "Bill Out o' Work" revue.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Annie Rooney, Penrose and Whitlock, Gillin, Ike Freedman, Dancing Durhams, Three Merrellys, Ten Loonies.

SALFORD ROYAL HIPPODROME.—Haig and Ecsoe, Pictures, Luigi De Moreno.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Frank Wesley's revue, "Good Times Coming."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Harrison Frewin Opera Co.

WEST BROMWICH THEATRE ROYAL (rehearsal, 12).—Geo. Sanger presents "Snatches."

LONDON SYNDICATE HALLS.

(See page 17.)

MACNAGHTEN CIRCUIT.

Rehearsal at all halls at 12 o'clock.

BLACKBURN.—Lew Lake's "Whispers."

BRADFORD. — Imperial Productions' "Parish Relief."

BURNLEY.—Wyn Gladwyn, Jimmy Jewel, Happy Lilian Lee, Two Babs, Sylvia, Henry D. Adams, Ethel Hook.

CARLISLE. — T. Elder Hearn's "Rumours of 1924."

HALIFAX.—Miles and Maude's "Marguerite."

HUDDERSFIELD. — George's Sax's "Going Some."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Herbert Connorton's "A Week-End."

WARRINGTON.—The Ernests, Mullaney Bros., De Biere, Eight Moss Girls, Cycling Brocks, Albert Letine.

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Stella and Partner, Barker and Wynne, The Versatile Taree, O'Gorman Brothers, Barbette, Chris. Richards, Scot Gibson.

BIRMINGHAM GRAND (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Dirk and Anton, Dorothy McBlain, Talbot O'Farrell, Jack Lane, Fred Barnes, Cruikshank, Edgar Curtis.

CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

EDINBURGH EMPIRE (rehearsal, 12). —The Playgoers' Syndicate present "Scotch and Polly." Cast includes Tommy Lorne.

FINSBURY PARK EMPIRE (rehearsal, 1).—The Dennis Three, The Vardell Trio, Naughton and Gold, Jack Hylton and his band, Lily Morris, Nixon Grey, Tom Fagan.

GATESHEAD EMPIRE (rehearsal, 1).—"Has a Wife the Right?"

GLASGOW ALHAMBRA (rehearsal, 11). —Dennis Neilson-Terry and Mary Glynne in "The Honourable Mr. Tawnish."

GLASGOW COLISEUM (rehearsal, 11).—The Annual Scottish Season "Rob Roy."

GLASGOW EMPIRE (rehearsal, 11).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Sandy Powell, Jack and Emily, Samson, St. Juste and Higgins, the Femina Quartette, Bobbie Kerrigan, Rolf Slater.

HULL PALACE (rehearsal, 1). — Tom Arnold presents "All in Favour." Cast includes Frederic Bentley.

LEEDS EMPIRE (rehearsal, 1). — The Vestys, Arthur Woodville, Lapp and Habel, Arthur Prince, Fred Curran, Daisy Wood, Evans and Perez.

LIVERPOOL OLYMPIA (rehearsal, 1). —The Robert Evett Production, José Collins, in "Our Nell" (second week).

LONDON HIPPODROME (rehearsal, 11). —Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Dorothy Dickson and company in "Patricia."

NEWCASTLE EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

NEWPORT EMPIRE (rehearsal, 1).—Jack Joyce's Circus.

NOTTINGHAM EMPIRE (rehearsal, 1). —"A Week In a Night." Cast includes Sam Mayo, Mabel Marks.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Gilbert Miller presents "The Green Goddess."

PRESTON EMPIRE (rehearsal, 11).—Eille Norwood, in "The Return of Sherlock Holmes."

SALFORD PALACE THEATRE (rehearsal, 10.30).—"His Lucky Wife."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Ideas." Cast includes Jack Clifford, Robert MacLachlan, Dan Young and Isabelle Dillon, Jay Whidden.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—John Lester presents "The Hollywood Follies."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—G. H. Elliott, Kiddy Kennedy, Elkins, Fay, and Elkins, Emilie Hayes, The Gladiators, Cooper and Lait, Renee and Godfrey, Frank Benson.

STRATFORD EMPIRE (rehearsal, 1).—Christopher and Columbus, Sybil Vane, Ernie Mayne, Mona Vivian, Ernest Hastings, Wal Langtry, Hicken and Rose.

SUNDERLAND EMPIRE (rehearsal, 1). —"Mam'selle Kiki." Cast includes Ella Retford, John Humphries, and Alec Fraser.

SWANSEA EMPIRE (rehearsal, 2).—Smarte and Good, Malvina, Dorothy Ward, Shaun Glenville, George Lee, Ethel Revnell.

VICTORIA PALACE (rehearsal, 11.30). —Wilkie Bard, "Our Cabaret." "Our Palace Girls." The Grumblers, Terry Wilson, The Odellys, Lou Radford.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Katinka."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—"Madame Pompadour."

BURY THEATRE ROYAL.—The Lancashire and Yorkshire Old Time Stars.

DEWSBURY THEATRE ROYAL. — George Edwardes' "Betty."

HALIFAX GRAND THEATRE. — "Radiana" and variety.

HALIFAX THEATRE ROYAL.—Henry Bayntor, in Shakespeare.

HUDDERSFIELD HIPPODROME.—"Casey's Court."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE PICTURE HOUSE.—Pictures.

ROCHDALE THEATRE ROYAL.—Muriel Martin Harvey, in "The Happy Mariner."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"By the Way."

BRIGHTON HIPPODROME (rehearsal, 12).—"Love and Kisses."

LEEDS HIPPODROME (rehearsal, 12). —"Our Liz."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Puppets."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Daredevil."

PARIS ALHAMBRA (period commencing Oct. 3, 1924).—Rigoletto Bros. and Swanson Sisters, Rochez Monkeys, Harry & Dennis Du-For, José Garcia, Georgel, Les Pierrottys, Three Swifts, Boreal and Co., Herschel Henlere, M. Jonesco, Troupe Karrey, Flying Winskills, Yetta and Manel, Cole de Losse, Gaston Palmer, Mlle. Primevere, Anna and Louis.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Vanities."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Rent Free."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Side Show."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Co-Optimists."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Ku Klux Klan."

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock at Stanhope Theatre).—Billie Vale and Partner, Chester and Lees, Morley and Ward, Cyril Yettmah, Basil Cooper, Billy Riley, Rose Hayes, Florrie Evans, Eva Renalds.

ASTON HIPPODROME (rehearsal, 12). —"Wake Up" revue.

AYR PAVILION THEATRE (rehearsal, 1).—"Tons of Money."

BATH PALACE. — "Guess the Title" revue.

BLOOMSBURY CINEMA. — The Aazelias.

BOURNEMOUTH WESTOVER. — Ninette and Jean Austral.

COVENTRY HIPPODROME (rehearsal, 1).—Royal Italian Circus.

EALING PALLADIUM.—Mellin and Marlin, The Buckleys.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Me and My Gal."

EDMONTON EMPIRE (rehearsal, 12).—"On the Dole."

EXETER HIPPODROME.—Will Hay and Co., Frank Dunlop, Winifred O'Connor, The Two Bells, Ernest and Bertha, Gillie Potter.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—D'Oyly Carte Opera Co.

GREAT YARMOUTH HIPPODROME. —"The Goods" revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—"The Way of an Eagle."

LONDON, SHOREDITCH. — Harry Thurston, Lewis Davenport and Co., Harry Taft, Frederica's Terriers, Lily Denville, Hirste and Venton, Dick and Jim, Frank and Rosa Dyce, Enrico Muzio.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Spare Parts."

NOTTING HILL GATE, CORONET THEATRE.—The Lloyds, Kathelaine and Henri.

PENGE EMPIRE (rehearsal, 12).—"The Honeymoon Girl."

QUEEN'S POPLAR (rehearsal, 4).—Revue, "The Gay City."

READING PALACE THEATRE. — "April Showers."

ST. ALBANS GRAND PALACE (rehearsal, 12).—The Fayre Four, Wally Pearce, and pictures.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "What Ho!"

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THE OXFORD.

There are two things about which Mr. Charles Gulliver is heartily to be congratulated. The first is having persuaded Miss Nora Bayes to extend her original engagement, and the second is having secured Leslie Stuart to appear here in the ever-popular selection of his old favourites. Leslie is such a master of melody which not only haunts but engraves itself on the brain that one is left rather speculating as to when the public is to have an opportunity of hearing the two new musical plays which it is known that he has completed.

Apart from "Tell Me, Pretty Maiden" as an overture, all the numbers selected on Monday night were songs which had been heard in the Oxford of the old days, and it was heartening to hear once more the gradual swelling out of the well-known choruses as the audience immediately recognised them and took them up. They ranged from as far back as "Sweetheart May," and included "Dolly Daydream," "I May Be Crazy," "My Little Octoroon," "The Coon Drum Major," "Soldiers of the Queen," and "The Lily of Laguna." This last has still a great place in the hearts of the public, and was taken up with the utmost enthusiasm. Altogether a reminiscent turn which conjures up many visions of days gone by, but is also a melodic treat to the present generation.

As to Nora Bayes, there is no doubt about the great place she has won in the hearts of the British public. The going up of her number was the signal for a hurricane of applause, and it seemed as if she would never be allowed to finish, so many were the calls for more. However, she took leave of the audience at last, leaving them in rollicking humour with her laughable number, "He Lies There, and She Lies Here, and the Wall Lies in Between."

Henry de Bray and Doris Hare scored heavily with their burlesques of vaudeville and cabaret. These included a screaming travesty of a cabaret waltz, a burlesque of a Yankee couple dancing the "blues," and a ludicrous caricature of an apache dance which almost reduced the audience to tears.

Sidney Edwards, one of the smartest of card manipulators seen for some time, had a fine reception, as did Peggy and Lena Chisholm, the Australian pianist and violinist who give a most artistic show.

Humour was well represented by Fred Curran, who found the audience heartily responsive to his clever racing and political punning numbers, and by Harry Taft, who scored especially with his "confidences" about the other artists in the bill. O'Wray and O'Dare give a burlesque act which was very well received, and Will Collinson's sketch, "'Enery's Holiday," was another much-appreciated contribution.

(*Continued from col.* 4.)

Smythe, and to him and Mr. Bert Watts most of the comedy falls. They have a good number in "A Sailor's Wife," and Mr. Vernon's song, "The Skipper," is well received. Mr. Watts scores with Miss Gitana in the duet, "What'll I Do?" and in "Gang o' Mine" and "A Tavern Song," sung by himself. Mr. Bert Lloyd, in a dual rôle, is also a big success, and for clever characterisation Mr. Leonard Neville's study of Mr. Jackson is hard to beat. His song, "Mother, Nell and Me," is a gem. Mr. C. Linn Vivian as the Duke, and Messrs. Arthur Norton, L. Dando and Tom Turton in other parts, all ably acquit themselves. The chorus and the children do likewise.

"KHAKI."

At the Ilford Hippodrome.

"Khaki," a burlesque in nine scenes, written by Herbert C. Sargent and Con West, and produced by Leslie Stiles and Ernie Lotinga, was presented at the Ilford Hippodrome on Monday evening, and was accorded a tumultuous reception. The production affords innumerable opportunities for the inimitable Ernie Lotinga to display his skill as a comedian. In Scene I (Lounge of Lieut. Graham's house, Richmond; Time—Winter, 1917) we are introduced to Lieut. Harry Graham (George Cunningham), the hero; Kitty Graham, his wife (Kathleen Barbor); Susan, a maid (Daisy Norman); Captain Partridge (Harold Wilkinson); Captain Spencer, R.A.M.C. (Arthur Reynolds), and Josser, a gardener (Ernie Lotinga), and the plot is revealed. Kitty has a fortune coming to her, although she is not aware of it. She is the ward of Captain Partridge, and the latter, with the assistance of Captain Spencer, devises a diabolical plan to send her husband (Lieut. Henry Graham) away on work of so dangerous a character that his chances of return are remote. "Ernie" is the life and soul of this scene. His impersonations of Graham's gardener, butler, and chauffeur are side-splitting. In Scene II (Training Camp, Farnshot) more funny situations are created by Private Oppie (Ellis Carlyle), Private Pessie (Fred Johns), Susan (now a W.A.A.C.), and Kitty (now a nurse), and there are further opportunities in Scene III (Adjutant's Office in Flanders) for the display of Ernie's amazing talent. He is also screamingly funny in Scene VI (Internment Camp in Germany), and Scene VII (Ward B, No. 5 General Hospital, Havre). By this time the plans of Partridge and Spencer have miscarried, but the former is now reduced to a private. He still cherishes hopes of securing Kitty and her money, and he becomes involved in a tangle of lies and deception. Graham is a prisoner in an apache's den in Paris, and the situation is thrilling. We next return to the lounge of Lieut. Graham's house at Richmond, where all comes right, and the evil plot of Partridge and Spencer is frustrated.

The fact that Ernie Lotinga was able to successfully produce and to "put over" with consummate skill an "all-war show" no less than ten years after the event affords striking proof of his rare qualities as a comedian. For more than two hours, twice nightly, his brilliant "gags" and excruciatingly funny stage business holds an audience alternatively spellbound, and swaying with helpless laughter. Lotinga has already a host of really clever shows to his credit, but in "Khaki" he is probably revealed at his inimitable "best." It is unquestionably the greatest show he has yet attempted, and the whole production is as elaborate as it is vastly entertaining. Miss Kathleen Barbor again scores an unmistakeable personal triumph as the beautiful heiress-heroine, and the ovation accorded her at the final curtain was no less than the due of a talented and always charming artist. "Khaki" should break some of Ernie's own records, and that is saying a great deal.

"NELLY DEAN,"

At Kilburn.

Song and story show, in 5 scenes, written and produced by Norman Lee at the Kilburn Empire on Monday, Sept. 29.

Before the rise of the curtain on Monday Mr. Norman Lee explained that Miss Gertie Gitana was very nervous on entering into revue, but all that nervousness had disappeared when surrounded by flowers at the close of the show, she expressed her thanks for the great reception accorded her. Miss Gitana certainly scored a triumph, and this she shared with Mr. Norman Lee, who has surpassed even his previous excellent work. The story tells how Jerry Jackson is the rightful heir to the Lordminster Estates. Jerry is engaged to Nelly Dean, and it is not until the last scene, when Nelly proves herself not a coffee-shop girl but a "lady," that all ends merrily enough to the sound of wedding bells.

Miss Gertie Gitana's sheer artistry never had a better opportunity of expression. As the waitress in the coffee-shop and the "lady" in the last act, she acts with consummate skill. Her first number, "Memories," and her subsequent ones, "Imitations," "Old-Fashioned Girl," "A Medley" (introducing "Nelly Dean" waltz), and the final "Nelly Dean" fox-trot, all bring down the house. Supporting her, Miss Viola Williams, a very dainty comedienne, sings well "In a Tent" in the first scene, a fine representation of the Docks at Alexandria. Miss Williams' other numbers, "Billy Boy" and "Susequehanah Home," are well rendered. Miss Gladys Sewell is also a capable comedienne and proves an excellent foil to Mr. Leslie Vernon, particularly in the numbers "I Want to be Alone" and "Honeymoon Aeroplane"; and her "Penelope Passes" and "Penelope Operates" are extremely well done. A fine low comedy study of Mrs. Jackson comes from Miss Nellie Lorraine, Miss Helen Langdon gives a faithful portrayal of the Duchess of Lordminster, and Miss Fay Reed is good as Mrs. Huggins. Mr. Leslie Vernon makes a big hit as the sailor, Bob

(*Continued at foot of Col.* 3.)

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"In Between the Showers."

A new song by that queen of chorus singers, Florrie Forde, is always eagerly looked for by the song-loving public and the profession alike, and the latest offering of this popular performer, "In Between the Showers," certainly "fills the bill," both as a tuneful chorus song and an applause winner of the most sterling quality.

First produced by Florrie Forde at Douglas, I.O.M., and enthusiastically acclaimed as the biggest of big hits, she is now singing it at all her engagements with great success. At the Empire, Birmingham, this week, she is carrying all before her with "In Between the Showers" and other songs published by the Lawrence Wright Music Co.

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"THE WHIRL OF THE WORLD"
(Produced by ALBERT DE COURVILLE.)
Featuring— BILLY MERSON, LORNA & TOOTS POUNDS, NELLIE WALLACE, WALTER WILLIAMS, NATTOVA & MYRIO, NERVO & KNOX, CARLITA ACKROYD, LESLIE SARONY

6.30 **THE NEW OXFORD.** 9.0
NORA BAYES. BILLY BENNETT. VICTORIA MONKS. RISTORI & PARTNER. THE MIRTHFUL JOYERS. WRIGHT, CONNELLY & MAC. BRUCE GREEN. SHANGHAI THREE. CALNO TRIO.

6.30 **HOLBORN EMP.** 9.0
ERNIE LOTINGA, The Favourite Comedian, in "KHAKI," Supported by ADOLPH LUCK, FRED. JOHNS, HAROLD WILKINSON, and KATHLEEN BARBOR.

6.40 **KILBURN EMPIRE** 9.0
JACK HYLTON Presents
METRO-GNOMES BAND.
JAY LAURIER. HENRI DE BRAY. DERRA DE MORODA. MARIE AMBROSE. DAVID POOLE. MAYNE & SHERIDAN. HAL WRIGHT. FOY & FEY. CARA MAGDA.

6.30 **LEWISHAM HIP.** 8.45
Harry Day Presents
"RADIOS,"
An Electrical Revue.
Featuring— GEORGE CLARKE and KITTY EMSON.

6.40 **CAMBERWELL PL.** 9.0
Harry Day Presents
"MIRRORS."
A Revue of Reflections.
Including— JIM JESSIMAN, ROBERT NEEDHAM, LILY BURNS, JOSEPH VICTOR.

6.40 **GRAND, ClaphamJ.** 9.0
PERCI HONRI. SCOTT SANDERS. DAISY DORMER. CALIFORNIAN POPPIES. WILL COLLINSON & CO. ERN. E. ROMA. ERNEST H. MILLS. NELLIE WIGLEY. ARA & ZETTA.

6.40 **COLLINS'S.** 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present
"HIS MOTHER'S ROSARY."

6.40 **HAMMERSMITH PL.** 9.0
J. W. RICKABY. DAISY DORMER. THE CHISHOLMS. VERA WOOTTON. WILSON HALLETT. JACK BOOT & GABY BOLON. HERBERT LEE. SKATING NELSONS. HARRY EMERIC. LES PAULETTES.

6.40 **ILFORD HIPPO.** 9.0
CHARLES GULLIVER Presents
"THE FAMILY CIRCLE."
Written and Produced by Norman Lee.
Featuring— MARGARET HALSTAN. CHICK FARR. JOSIE FEARON.

6.40 **SHOREDITCH OLY.** 9.0
Ennel Fox, Ltd., Presents
A Musical Song and Story Show—
"NELLY DEAN,"
Featuring GERTIE GITANA, The Idol of the People.

6.30 **CROYDON EMPIRE** 8.45
Jack Buchanan Presents
"BATTLING BUTLER."
Featuring ARTHUR RISCOE.
Record Laughter with Sparkling Musical Numbers.

6.40 **ISLINGTON EMPIRE** 9.0
F. D. Neilson Presents
The Great Comedy Burlesque,
"UNEMPLOYED."

6.40 **POPLAR HIPPO.** 9.0
Tex Millar Presents
"RODEO."
Including DICK KIRNAN and TEXAS WALTERS.
FRED. RUSSELL. ZETTA MOR. FRANK H. FOX. FRANK & VESTA. NICK MORTON. SUTHER.

6.40 **WILLESDEN HIP.** 9.0
Firth Shephard, Ltd., Presents
"LITTLE MISS PUCK."
Featuring MADGE WHITE. JOHN E. COYLE.

6.40 **ROTHERHITHE HIPPO.** 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present
"THE STEPMOTHER."

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Sept. 29, T.R., Leeds; Oct. 6, P.O.W., Birmingham.
A WEEK-END.—Sept. 29, P.H., Newton Abbot; Oct. 6, Palace, Southampton.
BACHELOR HUSBANDS. — Sept. 29, P.O.W., Grimsby.
BAT, THE.—Sept. 29, Shakespeare, Liverpool; Oct. 6, Grand, Oldham.
BATTLING BUTLER.—Sept. 29, Southend; Oct. 6, Croydon.
BAYNTON, HENRY.—Sept. 29, Lyceum, Sheffield; Oct. 6, T.R., Halifax.
BEGGAR'S OPERA (F. H. FOWLER).—Sept. 29, Empire, Penge; Oct. 6, March (3).
BEGGAR'S OPERA (LYRIC).—Sept. 29, West Pier, Brighton; Oct. 6, Kemble, Hereford (4), Boro', Abergavenny (2).
BELLA DONNA.—Sept. 29, Empire, Bristol.
BELLE OF NEW YORK.—Sept. 29, Hippo., Nuneaton; Oct. 6, T.R., King's Lynn.
BENSON, SIR FRANK.—Sept. 29, T.R., Worcester; Oct. 6, O.H., Cheltenham.
BETTY.—Sept. 29, O.H., Scarborough; Oct. 6, T.R., Dewsbury.
BETTY.—Sept. 29, Altrincham; Oct. 6, Walsall.
BLUEBEARD'S EIGHTH WIFE (RED). Sept. 29, O.H., Cork; Oct. 6, O.H., Londonderry.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Sept. 29, Empire, South Shields; Oct. 6, Alhambra, Barnsley.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Sept. 29, T.R., Rochdale; Oct. 6, O.H., Burnley.
BOURCHIER, ARTHUR. — Sept. 29, Prince's, Manchester; Oct. 6, Court, Liverpool.
BRINGING UP FATHER.—Sept. 29, Pier, Eastbourne.
BRITISH NATIONAL OPERA CO.—Sept. 29, P.O.W., Birmingham; Oct. 6, O.H., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROMLEY CHALLENOR (BLUE).—Sept. 29, O.H., Dunfermline.
BROWN SUGAR.—Sept. 29, O.H., Jersey.
BUCKLEY, FRANK.—Sept. 29, Palace, South Normanton; Oct. 6, Empire, Swadlincote.
BUNTY PULLS THE STRINGS.—Sept. 29, Hippo., Golders Green.
BUNTY PULLS THE STRINGS.—Sept. 29, T.R., Great Yarmouth.
CABARET GIRL.—Sept. 29, Grand, Southampton; Oct. 6, T.R., Plymouth.
CARL ROSA OPERA.—Sept. 29, T.R., Portsmouth, and T.R., Plymouth.
CARNIVAL.—Sept. 29, Eden, Bishop Auckland; Oct. 6, T.R., Darlington.
CATHERINE.—Sept. 29, Royal, Nottingham; Oct. 5, Prince's, Bradford.
CHARLEY'S AUNT.—Sept. 29, Hippo., Darlington; Oct. 6, Grand, Leeds.
CHARLEY'S AUNT.—Oct. 6, Tower, Goole.
COLLUSION.—Sept. 29, T.R., Glasgow; Oct. 6, Winter Gardens, Blackpool.
COMPTON COMEDY CO.—Sept. 29, Royal, Torquay; Oct. 6, Royal, Bath.
DAREDEVIL.—Sept. 29, Camberwell; Oct. 6, Hippo., Newcastle.
DEANE, HAMILTON.—Sept. 29, T.R., St. Helens; Oct. 6, Court, Warrington.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Sept. 29, Lyceum, Edinburgh; Oct. 6, King's, Glasgow.
DOBELL, W.—Sept. 29, Phœnix Cinema, Dingle.
DORAN, CHARLES.—Sept. 29, County, Reading.
D'OYLY CARTE OPERA CO.—Sept. 29, Borough, Stratford; Oct. 6, Golders Green.
D'OYLY CARTE OPERA CO.—Sept. 29, Grand, Swansea.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—Sept. 29, T.R., Inverness; Oct. 6, Theatre, Perth.
ELIZA COMES TO STAY.—Sept. 29, Tunbridge Wells (3), Margate (3); Oct. 6, Lincoln.
ETERNAL SPRING.—Sept. 29, T.R., York.
FAKE, THE.—Sept. 29, Prince's, Bradford; Oct. 6, W.G., New Brighton.
FATAL WEDDING. — Sept. 29, New, Crewe; Oct. 6, T.R., Leicester.
FORBES ROBERTSON, FRANK.—Sept. 29, Pier, Weston-super-Mare; Oct. 6, Palace Pier, Brighton.
FRENCH LEAVE.—Sept. 29, G.T., Lancaster; Oct. 6, Royalty, Barrow.
GABRIELLE.—Sept. 29, T.R., Halifax.
GIPSY PRINCESS, THE.—Sept. 29, T.R., Sheffield; Oct. 6, Grand, Derby.
GIRL FROM TORONTO.—Sept. 29, Col., Ilkeston.
GODWIN-HALLETT OPERA CO.—Sept. 29, T.H., Bridgwater; Oct. 6, W.H., Blaenavon.
GREEN GODDESS.—Sept. 29, Grand, Wolverhampton; Oct. 6, Royal, Nottingham.
HAPPY MARINER.—Sept. 29, Royal, Blackburn.
HAS A WIFE THE RIGHT?—Sept. 29, Royal, Bury.
HAVOC.—Sept. 29, Prince's, Bristol; Oct. 6, Royal, Birmingham.
HER TEMPORARY HUSBAND.—Sept. 29, Colwyn Bay (3); Rhyl (3).
HONOURABLE MR. TAWNISH.—Sept. 29, King's, Edinburgh; Oct. 6, Alhambra, Glasgow.
HOUSE FULL.—Sept. 29, Palace, Carlisle.
IN THE NEXT ROOM.—Sept. 29, Grand, Hull.
IRENE.—Sept. 29, Empire, Hackney.
IT PAYS TO ADVERTISE (WHITE).—Sept. 29, Buxton (3), Llandudno (3); Oct. 6, Worcester.
IT PAYS TO ADVERTISE (RED).—Sept. 29, Eastbourne (3), Hastings (3); Oct. 6, Bolton.
IT PAYS TO ADVERTISE (BLUE).—Sept. 29, New, Cardiff; Oct. 6, T.R., Bournemouth.
JEFFERSONS, THE, and THE OPTIMISTS.—Sept. 29, W.G., New Brighton; Oct. 6, O.H., Buxton.
KATINKA.—Sept. 29, T.R., Exeter; Oct. 6, Hippo., Gloucester.
KATJA, THE DANCER.—Sept. 29, T.R., Birmingham; Oct. 6, New, Cardiff.
LEES, HARRY, PRODUCTIONS.—Sept. 29, Met., Manchester; Oct. 6, Rotunda, Liverpool.
LIE, THE.—Sept. 29, Rhyl (3), Colwyn Bay (3).
LIE, THE.—Sept. 29, Palace Pier, Brighton; Oct. 6, Palace, Westcliff.
LILAC TIME.—Sept. 29, O.H., Belfast; Oct. 6, Gaiety, Dublin.
LILIES OF THE FIELD.—Sept. 29, O.H., Harrogate; Oct. 6, T.R., Aldershot.
LITTLE BIT OF FLUFF.—Oct. 6, Bedford, Camden Town.
LITTLE FISHERMAID.—Sept. 29, O.H., Manchester.
LITTLE MINISTER. — Sept. 29, Royal, Newcastle.
LITTLE NELLY KELLY. — Sept. 29, Grand, Croydon; Oct. 6, T.R., Hanley.
LOVE AND HOME. — Sept. 29, Royal, Whitehaven.
LOVE MATCH. — Oct. 6, Empire, Newcastle.
LURE, THE.—Oct. 6, H.M., Carlisle.
MACDONA PLAYERS.—Sept. 29, Regent, London.
MADAME POMPADOUR (N.).—Sept. 29, Royal, Morecambe.
MADAME POMPADOUR (S.).—Sept. 29, O.H., Southport.
MAID OF THE MOUNTAINS.—Sept. 29, Corporation T., Chesterfield.
MAM'ZELLE KIKI. — Sept. 29, Empire, Leeds; Oct. 6, Empire, Sunderland.
MARLBOROUGHS, THE. — Sept. 29, Empire, Preston.
MARSH, ALEXANDER.—Sept. 29, Alex., Pontefract; Oct. 6, County, Bangor.
MARTIN HARVEY, SIR JOHN.—Sept. 29, Court, Liverpool; Oct. 6, Prince's, Manchester.
MARY ROSE.—Sept. 29, Theatre, Perth; Oct. 6, Theatre, Inverness.
MATHESON LANG.—Sept. 29, Playhouse, Cardiff; Oct. 6, Grand, Hull.
MERRY WIDOW.—Sept. 29, Oldham.
MIDNIGHT WEDDING.—Oct. 2, Palace, Yeovil.
MONSIEUR BEAUCAIRE. — Sept. 29, Grand, Derby; Oct. 6, P.O.W., Grimsby.
MRS. DANE'S DEFENCE.—Sept. 29, T.R., Bath; Oct. 6, T.R., Brighton.
MR. TICKLE, M.P. — Sept. 29, Grand, Blackpool.
NELLIE DEAN.—Sept. 29, Empire, Kilburn.
NOTHING BUT THE TRUTH.—Sept. 29, Victoria, Burnley; Oct. 6, Hippo., Wrexham.
OFFICERS' MESS. — Sept. 29, Empire, York.
O'MARA OPERA CO.—Sept. 29, Aquarium, Gt. Yarmouth.
OUR BETTERS.—Sept. 29, O.H., Blackpool; Oct. 6, Pleasure Gdns., Folkestone.
OUR NELL. — Sept. 29, Olympia, Liverpool.
OUTWARD BOUND.—Sept. 29, P.G., Folkestone (3), Palace, Ramsgate (3); Oct. 6, Gaiety, Hastings.
OVER THE HILL.—Sept. 29, Royal, Seaham Harbour.
PATRICIA.—Sept. 29, Palace, Manchester.
PATRICK CAMPBELL, MRS.—Sept. 29, Artillery, Woolwich; Oct. 6, New, Cambridge.
PEG O' MY HEART.—Sept. 29, Norwich; Oct. 6, Wolverhampton.
PERI.—Sept. 29, King's, Greenock; Oct. 6, H.M.T., Aberdeen.
PHYLLIS NEILSON-TERRY.—Sept. 29, Empire, Bristol; Oct. 6, O.H., Southport.
PICCADILLY PURITAN. — Sept. 29, St. Albans.
PLUS FOURS.—Sept. 29, Alhambra, Barnsley.
POPULAR OPERA.—Sept. 29, T.R., Worthing; Oct. 6, Empire, W. Bromwich.
PRINCESS'S OWN.—Sept. 29, Empire, West Hartlepool; Oct. 6, Marina, Lowestoft.
PRIVATE SECRETARY.—Oct. 6, Richmond Theatre, Surrey.
QUAKER GIRL.—Sept. 29, O.H., Coventry; Oct. 6, Olympia, Coalville.
QUALITY STREET. — Sept. 29, O.H., Cheltenham; Oct. 6, Playhouse, Cardiff.
RAY AND MAYNE. — Stock season, Grand, Stockton.
RAYNOR REPERTORY CO. — Sept. 29, T.R., Leamington (five weeks' season).
RETURN OF SHERLOCK HOLMES. — Sept. 29, Hanley.
RICHARD, HOW COULD YOU?—Sept. 29, Pav., Weymouth; Oct. 6, O.H., Jersey.
RISING GENERATION.—Sept. 29, New Brighton; Oct. 6, Chester.
ROMANCE.—Sept. 29, Grand, West Hartlepool; Oct. 6, King's, Dundee.
SALLY.—Sept. 29, T.R., Bournemouth; Oct. 6, Grand, Southampton.
SECRETS.—Sept. 29, Brixton; Oct. 6, West Pier, Brighton.
SO THIS IS LONDON.—Sept. 29, Royal, Bolton.
STEPHENS, DOT.—Sept. 29, Royal, Leicester.
STOP FLIRTING.—Sept. 29, Margate (3), Folkestone (3); Oct. 6, Artillery, Woolwich.
SUN BATHERS.—Sept. 29, Royalty, Chester.
SUNNY SOUTH.—Sept. 29, O.H., Dudley.
TERRY, FRED.—Sept. 29, Empire, Preston.
THIEF, THE.—Sept. 29, Prince's, Manchester.
THREE BIRDS.—Sept. 29, Col., Aberystwyth (3); Oct. 6, Pier Pavilion, Colwyn Bay (3).
TONI.—Sept. 29, Lyceum, Newport.
TONI.—Sept. 29, King's, Glasgow.
TONI.—Sept. 29, Palace, Westcliff.
TONS OF MONEY.—Sept. 29, Public Hall, Grange; Oct. 6, Pavilion, Ayr.
TONS OF MONEY (BLUE).—Sept. 29, Huddersfield; Oct. 6, Harrogate.
WAY OF THE WORLD.—Sept. 29, O.H., Northampton; Oct. 6, Grand, Croydon.
WHIRLED INTO HAPPINESS.—Sept. 29, King's Lynn (3), Bury St. Edmonds (3).
WHITE CARGO.—Sept. 29, Hastings (3), Eastbourne (3); Oct. 6, T.R., Huddersfield.
WIDOW'S HUSBAND, THE.—Sept. 29, T.R., Darlington; Oct. 6, Grand, Falkirk.

REVUES.

ALL IN FAVOUR.—Sept. 29, Alhambra, Bradford; Oct. 6, Palace, Hull.
ALL VIM.—Sept. 29, T.R., Merthyr; Oct. 6, Palace, Chatham.
APRIL SHOWERS.—Sept. 29, Granville, Walham Green; Oct. 6, Palace, Reading.
BAD BOYS. — Sept. 29, Queen's Park, Manchester.
BARNSTORMERS. — Sept. 29, Empire, Finsbury Park.
BILL OUT OF WORK. — Sept. 29, Limerick; Oct. 6, Queen's Park, Manchester.
BILLY.—Sept. 29, Hippo., Nottingham.
BLUE BUTTERFLY.—Sept. 29, Royal, Pontypridd.
BONK.—Sept. 29, Empire, Belfast.
BRILLIANTS.—Sept. 29, Empire, Belfast.
CABARET GIRL.—Sept. 29, Grand, Southampton; Oct. 6, T.R., Plymouth.
CASEY'S COURT.—Sept. 29, Grand, Halifax.
CREATIONS.—Sept. 29, Palace, Burnley.
DAINTY DISHES.—Sept. 29, Century, Bolsover.
DANCING BARBER.—Sept. 29, Palace, Oldham.
DASHES.—Sept. 29, Olympia, Coalville.
DIPPY.—Sept. 29, New Hall, Bargoed; Oct. 6, Col., Portsmouth.
DRAWING THE DOLE.—Sept. 29, Royal, Dewsbury.
FAGS.—Sept. 29, Palace, Southampton.
FAMILY CIRCLE.—Sept. 29, Empire, Islington.
FAST AND FURIOUS.—Sept. 29, Palace, East Ham.
FIFTY-FIFTY.—Sept. 29, Hippo., Aldershot.
FORBIDDEN FRUIT.—Sept. 29, Hippo., Ipswich; Oct. 6, Wigan.
FRENCH FOLLIES.—Sept. 29, Empire, Shepherd's Bush.
FUN FOR ALL.—Sept. 29, Palace, Earl Shilton; Oct. 6, Cotswold Ha., Dursley.
FUN IN A CABARET.—Sept. 29, T.R., Jarrow.
FUN ON AN OCEAN LINER.—Sept. 29, Empire, Edmonton.
GINGER.—Sept. 29, Empire, Edinburgh.
GIVE IT UP.—Sept. 29, Palace, Jackdale.
GLOBE TROT, THE.—Sept. 29, Reading.
GOING SOME.—Sept. 29, Palace, Scunthorpe; Oct. 6, Palace, Huddersfield.
GOOD TIMES COMING. — Sept. 29, Empire, W. Bromwich; Oct. 6, O.H., Dudley.
GOSSIPS AND GRUMBLES.—Sept. 29, Met., Manchester.
GRUMBLES.— Sept. 29, Empire, Ashington; Oct. 6, Hip., Stockton.
GUESS THE TITLE.—Sept. 29, Hippo., Gloucester; Oct. 6, Palace, Bath.
HELLO! CHUCKLES.—Sept. 29, Empire, Shirebrook.
HELLO! WEMBLEY.—Sept. 29, Palace, Salisbury; Oct. 6, Jubilee Hall, Weymouth.
HEY PRESTO.—Sept. 29, Grand, Mansfield; Oct. 6, Hippo., Balham.
HIGH HEELS AND STOCKINGS.—Sept. 29, O.H., Kidderminster.
HOLD UP.—Sept. 29, Hippo., Poplar.
HOLLYWOOD FOLLIES. — Sept. 29, Palace, Kingston; Oct. 6, King's, Southsea.
HONEYMOON GIRL.—Oct. 6, Penge.
HOP SCOTCH.—Sept. 29, Met., Glasgow.
HOT POT.—Sept. 29, Palace, Grimsby; Oct. 6, Tivoli, Hull.
HULLO! BUBBLES.—Sept. 29, Grand, Luton.
IDEAS.—Sept. 29, Empire, Newport; Oct. 6, Sheffield.
JAZZLAND.—Sept. 29, Hippo., Hamilton.
JINGLES AND SMILES.—Sept. 29, Tunbridge Wells.
JIG-SAW.—Sept. 29, Palace, Chelsea; Oct. 6, Metropolitan, W.
KHAKI.—Sept. 29, Hippo., Ilford.
KU KLUX KLAN.—Sept. 29, Hippo., Liverpool.
LAUGHS AND LADIES.—Sept. 29, Metropolitan, W.
LAUGHTER UN(LIMITED).—Sept. 29, Hippo., Keighley.
LITTLE MISS PUCK.—Sept. 29, Hippo., Bristol; Oct. 6, Hippo., Boscombe.
LONDON TO NEW YORK.—Sept. 29, Victoria, Dundee.
LOVE AND KISSES.—Sept. 29, Hippo., Derby.
LOVE AND LAUGHTER.—Sept. 29, Hippo., Belfast.
ME AND MY GAL.—Sept. 29, Pavilion, Glasgow.
MELODY BOX.—Sept. 29, Empire, Stratford.
MERRY MOMENTS.—Sept. 29, Gaiety, Houghton.
MIRRORS.—Sept. 29, Hippo., Lewisham; Oct. 6, Camberwell.
NINE O'CLOCK REVUE.—Sept. 29, New Theatre, Oxford; Oct. 6, Alex., Stoke Newington.
OH! DOLLY.—Sept. 29, Hippo., Rotherham; Oct. 6 City, Leeds.
OH! NORMAN.—Sept. 29, Hippo., Barnsley.
ON THE DOLE (NO. 1).—Sept. 29, Palace, Blackpool.
ON THE DOLE (NO. 2).—Sept. 29, Empress, Brixton.
ON THE PANEL.—Sept. 29, Pavilion, Southport; Oct. 6, Met., Manchester.
OUR LIZ (NO. 1).—Sept. 29, Grand, Bolton; Oct. 6, Hppo., Leeds.
PARISH RELIEF.—Sept. 29, T.R., Wolverhampton; Oct. 6, Palace, Bradford.
PINS AND NEEDLES.—Oct. 6, T.R., Guildford.
PLAYTIME FOLLIES.—Sept. 29, Pier, Penarth.
PLEDGES.—Sept. 29, Col., Oldham; Oct. 6, Met., Bootle.
PUPPETS.—Sept. 29, Wimbledon T.; Oct. 6, Hippo., Liverpool.
QUEEN OF THE CABARET.—Sept. 29, Royal, Windsor; Oct. 6, Palace, Maidstone.
RADIOS.—Sept. 29, Croydon; Oct. 6, Lewisham.
RAINBOW, THE.—Sept. 29, H.M.T., Aberdeen; Oct. 6, King's, Greenock.
REAL STUFF, THE.—Sept. 29, Wrexham; Oct. 6, Oldham.
RED HOT.—Sept. 29, Theatre, Paisley; Oct. 6, Met., Glasgow.
RING IN.—Sept. 29, Empire, New Cross.
RISK IT.—Sept. 29, South London Palace; Oct. 6, Palace, Walthamstow.
ROUNDABOUT, THE.—Oct. 6, Empire, Birmingham.
ROUND THE TOWN.—Sept. 29, Hulme Hippo., Manchester.
RUMOURS OF 1924.—Sept. 29, Col., Sheffield; Oct. 6, Carlisle.
SCANDALS OF 1924.—Sept. 29, Boscombe.
SCOTCH AND POLLY.—Sept. 29, Empire, Glasgow.
SEEING LIFE.—Sept. 29, Empire, Cardiff.
SHAVINGS.—Sept. 29, Pavilion, Ayr.
SIDE SHOW.—Sept. 29, Hippo., Coventry; Oct. 6, Hippo., Southampton.
SNACKS.—Sept. 29, Palace, Warrington.
SNAPPY.—Sept. 29, Grand, Consett.
SOME COCKTAIL.—Sept. 29, Temperance H., Tredegar; Oct. 6, Empire, Southampton.
SOME HUSTLE.—Sept. 29, Tivoli, Aberdeen.
SPARE PARTS.—Sept. 29, Hippo., Birkenhead.
SPLINTERS.—Sept. 29, Hippo., Brighton; Oct. 6, Empire, Brixton.
SUN BATHERS.—Sept. 29, Royalty, Chester.
TARTAN FROLICS.—Sept. 29, Royal, Edinburgh.
TEN TO ONE ON.—Sept. 29, Hippo., Balham; Oct. 6, Hippo., Devonport.
TIMES, THE.—Sept. 29, Empire, Chatham.
TONICS.—Sept. 29, O.H., Londonderry.
TONS OF FUN.—Sept. 29, Hippo., Eastbourne.
TOP SPEED.—Sept. 29, Met., Bootle.
TRIP TO PARIS.—Sept. 29, Hippo., Norwich.
UNEMPLOYED.—Sept. 29, Grand, Clapham.
VANITIES.—Sept. 29, Hippo., Southampton.
VISIONS.—Sept. 29, Bedford, Camden Town; Oct. 6, Oldham.
VOGUES OF 1924.—Sept. 29, Hippo., Wolverhampton.
WAKE UP.—Sept. 29, Palace, Bradford; Oct. 6, Hippo., Aston.
WANGLES.—Sept. 29, King's, Southsea; Oct. 6, Palace, Chelsea.
WET AND DRY.—Sept. 29, Pavilion, Leicester.
WHIRL OF THE FAIR.—Sept. 29, Empire, Gateshead.
WHIRLWIND, THE.—Sept. 29, Hippo., Portsmouth.
WILD OATS.—Sept. 29, Empire, Ashton-under-Lyne.
WINNERS OF 1924.—Sept. 29, Jubilee, Weymouth; Oct. 6, T. R., Windsor.
ZIP.—Sept. 29, Palace, Walthamstow.

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(*Continued from col. 4.*)

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LAWRENCE WRIGHT MUSIC CO.

The phenomenally successful new number "I Wonder What's Become of Sally?" is already being played all over the country as a valse by all the leading bands, and is vying for popularity with "Pasadena," "Sure as You're Born," and other established successes of the Wright firm. This number, which is one of the biggest singing and dancing hits in America to-day, will unquestionably sweep the British Isles in an incredibly short space of time.

D'Arnato's Band, at Murray's Club, wins glowing encomiums for their masterly playing of such popular hits as "Hard-hearted Hannah," "Sure as You're Born," "Pasadena," "Josephine," &c.

Captain Amers' Band, at Devonshire Park, Eastbourne, wins golden opinions for their finished renderings of "Riley's Cow-shed," "Nightingale," "Riviera Rose," "Pasadena," and the various "Savoy Medleys," which always win enthusiastic encores.

G. W. Salter, the accomplished musical director of the New Cross Empire, is a firm believer in the Wright music, and his fine orchestra consistently features such big winners as "Sure as You're Born," "Pasadena," "Riviera Rose," "Savoy American Medley," &c.

O'Reilly's Vaudevillian Orchestra are featuring "Honolulu," "Savoy American Medley," and other Wright hits most successfully on their Scotch tour.

Birmingham's orchestra, at the Hotel Cecil, wins loud acclaim for such Wright successes as "Sure as You're Born," "Pasadena," "Honolulu," "Riviera Rose," "Twelve o'Clock at Night," &c.

Jenkie's Band, at Devonshire Park, Eastbourne, is creating a positive furore with such exceptional successes as "Riviera Rose," "Pasadena," "Riley's Cow-shed," and the great world-storming hit, "Sure as You're Born."

Jack Bruske, musical director of the Finsbury Park Empire orchestra, not only constantly plays Wright winners, but also infuses no little comedy into numbers of a humorous tendency. His "business" in such items as "Night Time in Italy" and "Riley's Cow-shed" is mirth-provoking in the extreme, whilst he and his orchestra also shine in such morceaux as "Pasadena," "Sure as You're Born," and "Riviera Rose."

DUFF, STEWART & CO.

The release this week of the super film, "The Hunchback of Notre Dame," has brought an almost overwhelming rush for band parts and slides from cinemas all over the country for the great incidental song number by Cameron Forrester and Montague Clayton, entitled "The Song of the Bell." Many of the leading London houses are making a feature of the number, and it is in keen request as a prologue and incidental number by a host of provincial houses.

Among those featuring the number may be mentioned Mr. A. Filer, of the Marlborough, Holloway; C. Cosnen, of the Kinems, West Ealing; Alex. M. Lerner, of the Victoria Cinema, Walthamstow; Jas. B. Smart, the newly appointed musical director of the Hippodrome, Stoke-on-Trent; J. Danbrook, the Regent Picture House, Dover; W. Bowden, Empire Theatre Cinema, Glossop; Sidney A. Perman, Palace Cinema, Norwich; B. Walters, the Picture House, Street, Somerset; and I. Richardson, the Woodbridge Electric Theatre.

Among other musical directors and combinations making a feature of the number are Thomas Warhurst's Orchestras, Glossop; the "What Notts" military concert party; Tom Brown's Broadway Seven, now in their eleventh month at the Whitehall Rink, Sunderland; E. Harding's Combination, Tunbridge Wells; E. H. Jones, Imperial Theatre, Newton Abbott; H. E. Rowlands, the Palace Cinema, Buckley; E. G. F. Hilson, Brighton; J. A. Bower, Ilkeston; Geo. Cooper, Stockton-on-Tees; and P. Gardner's Orchestra, Stroud, Gloucester.

A number of the foregoing are also featuring "Tiger Rose" fox-trot, Jan Hurst's delightful new waltz, "Rose of Youth," and Charles Ancliffe's intermezzo, "Peacocks' Parade"; while, despite the fact that June Hamilton's lively fox-trot, "Havana Band," was only recently issued, there is a general chorus of appreciation of its merits, and it is being widely featured.

BRITISH SONG PUBLISHERS.

This firm promises to be exceedingly active during the present season, with a range of good numbers. One of them which seems likely to score an especial hit is "Bluebeard Blues," which has been written by Harry Kay, and composed by Charles Ancliffe.

SONGS AND SINGERS.

B. Feldman & Co.

The Aslanoffs, Russian comedy choristers, find "Bebe" a valuable asset to their clever show, and sing it with gratifying success.

Charlier and Cuvelier are still working "Leave Me With a Smile," an old favourite.

"Dancin' Dan," "When Will the Sun Shine for Me?" "Mother Loves Me," and "Karoo" were outstanding features of the musical burlesque, "Paradise Alley," at the South London Palace last week, Mavis Sterling and Hylda Baker being the sweet-voiced singers. "Karoo" made a great ensemble number, the chorus doing excellent work.

Jack Hylton and his famous Metro-Gnomes band continue to do splendid work with Feldman numbers by featuring "Maybe," "Horsey," "More," and "After the Storm." Ennis Parkes and Tim O'Connor join the band in the vocal numbers, and the result is wonderful.

The well-known and popular Norris Trio (Pansie, Maisie, and Max) report great success with Feldman numbers in the Isle of Man. Pansie features "Hugo," Maisie gets away with "Sunny Tennessee," and Max expresses delight with both numbers. The trio is at the Palace, Douglas, this week, with Pan C.P.

Sophie Forrest, who is appearing in "On the Dole" has a dandy trio of Feldman numbers in "California," "Broadway Strut," and "I Want 'Em Wild, Weak, Warm, and Willing." She makes a great hit with these sparkling gems of melody.

The Crystal Palace band, under the capable baton of W. W. Grant, play "Horsey," "Turned Up," "Gigolette," and various other Feldman numbers with outstanding success.

Talbot O'Farrell scored a great triumph at the Alhambra last week with "A Smile Will Go a Long, Long Way," and "The Wonderful Kingdom of Dreams."

Clarice Mayne will feature "From One Till Two," further particulars of which we hope to give next week.

Paul Gordon reports thirty-four weeks of continued success with Feldman songs on his tour through England, Ireland, and Wales. Mr. Gordon is continuing with Feldmanism in revue.

Neve Roberts, the popular light comedienne, is having frequent requests for "California" and "Horsey," and is doing splendidly with both numbers. "Turned Up" is to be her next success.

Jenny Robins and Girls on tour in Holland and Germany are having enormous success with "Say It With a Ukulele" and other Feldman numbers.

May Levey is going tremendous with "Turned Up," "I Love You," and many other Feldman hits. She bought a special wedding dress for "Turned Up," which cost a tidy sum, but the results are worth every penny.

The Decunas are featuring "When Will the Sun Shine for Me?" and "Uncle Sambo," and are going great guns.

Dorothy Ward is experiencing continued success with "California." In Miss Ward's expert hands the great number is a sure winner.

Alice Maude is singing "Midnight Rose" with terrific success. It was a riot in Birmingham.

Francis & Day.

Madge North's beautiful voice has never been heard to better advantage than it is this week at the Empire, Ardwick, and among her admired items none shows it off more effectively than that alluring waltz ballad "When Lights Are Low," which is being received with many manifestations of delighted approval. The number, which lends itself readily to beautiful scenic and lighting effects, is bound to be in even greater request than it is now, pantomime's approach being appreciably nearer.

Fred Barnes, Tucker, the Versatile Three, and Lillian Burgiss are this week at the Newcastle Empire, heard in songs that give keen delight to their respective admirers, among the items vocally or instrumentally rendered being "Jog Along, Jasper," "I'm Just Wild Over Dancing," "What'll I Do?" "When You Walked Out, Someone Else Walked Right In," and "My Dream Home."

Irene Phillips, the well-known soprano vocalist, now touring with "Bon-Bons" revue, has recently dropped into the show the song entitled "I Shall Always Hear You Singing In My Heart" with the most satisfactory results.

"It Ain't Gonna Rain No Mo'" is now included in the scheme of "The Fun Shop" revue, this strong candidate for pantomime honours being received with much applause.

Norman Carroll, at Chiswick, is featuring the new song of the firm entitled "Letty Malone (Let 'Im Alone)."

Dick Henderson, who sailed for America on Saturday last, will include among his numbers on the Keith Circuit such items as, among others, "I'll Change Your Clouds to Sunbeams," "You Were Right—I Was Wrong," and "Hum a Little Tune."

Scott Sanders, at the Leeds Hippodrome, is not allowed to depart till he has obliged his admirers with "Pottering Along," now as famous as his other big winner, "On the Road to Anywhere."

Daisy Dormer, both at Chiswick and Willesden, is scoring heavily with "Chili BomBom" and "Shall I Have It Bobbed or Shingled?" both of which she invests with that charm and personality which is peculiarly her own.

Lawrence Wright Music Co.

Jack Lane, who scored a prodigious success with the wonderful new ballad "I Wonder What's Become of Sally?" at the Edinburgh Empire last week, has "repeated history" this week at the Empire, Birmingham, where this tuneful song is going bigger than ever.

Harry McKelvie, of the Princess', Glasgow, most astute of pantomime and revue producers and proprietors, has chosen a trio of Wright winners, including "Sure as You're Born" and "Shine," for his big autumn production.

In Albert de Courville's "Love and Kisses" revue, at the Hippodrome, Derby, three outstanding hits are "Lonesome Cinderella," "What Do They Mean by Love?" and "Whoop-la."

Ivor Vintor, who has so long and successfully sung "I Love Me," is repeating his success with this great comedy number at the Coliseum this week.

The Brothers Childs, at Holborn Empire, this week, offer three big Wright songs for the delectation of their auditors, viz., "Sure as You're Born," "Hard-hearted Hannah," and "Killarney, the Blarney, and You," all of which go with a bang.

Cyril Bayliss writes that "Honolulu," as sung by Rita Dilston, supported by the Served Hot Hawaiian Minstrels is a big outstanding success in his "Served Hot" revue, in which quite a number of other Wright songs are featured with success.

Eric Godley is well equipped with Wright hits just now, having added "The Golden West," and "Killarney, the Blarney, and You," to other big numbers of the firm which he has so long and successfully exploited.

In Harry Russell's "Laughs and Ladies" revue, at the Metropolitan this week, very big successes are "Pasadena" and "Riviera Rose." Dan Thomas' Quartette sing "Just a Dream of You, Dear," which is a big hit. "Honolulu" and "I Wonder What's Become of Sally?" are now being introduced into this fine show.

Tom Heathfield makes a sterling success of that tuneful chorus number, "Twelve o'Clock at Night," in Maskelyne's revue, "Hey Presto!" at the Hippodrome, Nottingham, and this is certainly one of the biggest vocal hits of the show.

Harry Curwen is featuring such big winners as "Pasadena," "Riviera Rose," "Sure as You're Born," "Just a Girl That Men Forget," "They Love It," and a number of other Wright successes, in his revue "Come In," which is at the Tivoli, Barrow, next week.

Isobel Scott is specially featuring "Killarney, the Blarney, and You," and "The Golden West," in Harry Norris' new revue, "Ring In," at New Cross Empire, and is winning golden opinions for her superb renderings of these two fine new numbers.

In Lew Lake's "Whispers" revue a quartette of the biggest winners are "Twelve o'Clock at Night," "Sure as You're Born," "Mississippi Ripples," and "Nightingale," all of which are enormously successful.

Keith Prowse

Daisy Wood continues to feature "Why Did I Kiss That Girl?" with great success, and is introducing "Oh, Eva!" a new number from this house, at the Palace, Halifax. Fred Barnes, at the Empire, Newcastle, will put before the public for the first time "In the Evening," and Daisy Dormer completes the "hat trick" by giving her initial rendering of "Any Way the Wind Blows," at the Hippodrome, Willesden.

Vie Vivianne, in "On the Dole" revue, is scoring with "I'm a Long, Long Way from Home." "Down on the Farm" is also one of the outstanding numbers in this production. Morris and Vane, at the Imperial, Canning Town, gain great applause for "Down on the Farm." Jack Lindon, comedian, with "Give It Up" revue, writes: "Just a line to tell you of my enormous success with 'Why Did I Kiss That Girl?' and 'Down on the Farm.'" Tom Moss, the popular character vocalist, this week at Aberdeen, is delighting his audiences with "Hurdy-Gurdy Man" and "Why Did I Kiss That Girl?" In the "Muddles" revue "Down on the Farm" is being specially featured.

Beatrice O'Connor gives a delightful rendering of "Just For a While" and is encored nightly.

Harry Blake, the versatile baritone, writes from Ireland: "'Pal of My Dreams' is a wonderful success."

William Weddell, manager and producer of the Paramount Concert Party, finds "Cheerio," "I'm a Long, Long Way from Home," and "Why Did I Kiss That Girl?" sure winners.

"Bells of the Sea" is indispensable to all baritone and bass vocalists. Bryn Gwyn says: "This is the most successful song I have ever had."

Artists are invited to send 1s. 6d. for a selection of our numbers. Style should be stated.

Peter Bernard.

Herschel Henlere played his latest composition, "Beneath the Burmese Moon," last week, and the critics said that it is one of the greatest things they have heard of its kind. Herschel goes to Paris for a month. Harry and Dennis Dufor produced "Kentucky, Dixie Way," last week at the Empire. Peter Rhodes says "Beautiful Autumn Leaves" is a huge success; also that "Bombay Rose" is going stronger than ever. Eddy Reed, writing from the County Theatre, Bedford, says "'Kentucky, Dixie Way' is a walla-paloosa—two encores."

Lesbia Ward, at Broadway, New Cross, is going great with "Mammy, I Hear You Calling Me," "Bombay Rose," and "Why Do You Cry Over Me?" Joyce Clifford, at Tottenham Rink, Tottenham, is making a hit with "What Could be Fairer than That?" "Bombay Rose," and "Gipsy Lady." From Naas, County Kildare, Peter Fay says: "Thanks for 'I Ain't Coming Back No Mo'," and "Down Where the Vest Begins,' two great comedy songs. They are going tremendous." Jack Millard has selected "Down Where the Vest Begins" for early production.

Les Copeland is doing wonders with "Jiggs and Maggie" and "Down Where the Vest Begins." Sheffield's band, at the Marine Ballroom, Portobello, is encored nightly with "Bombay Rose," "Down Where the Vest Begins," "Gipsy Lady," and "Hoodoo—Who Do You Love?" Creighton Embassy Band make a special feature of "Bombay Rose" and "Hoodoo—Who Do You Love?"

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. Fred Coleman and his very popular band at Hastings Pier report that they have got everybody in Hastings singing "I'm Gonna Bring a Water-Melon to My Girl To-night." Mr. Coleman does not remember having such an instantaneous success since "Horsey! Keep Your Tail Up" and "Turned Up."

"California, Here I Come," "I'm Gonna Bring a Water-Melon to My Girl To-night," and "From One Till Two" are proving very popular at the Piccadilly Hotel, where Don Parker and his popular band are featuring them in their daily programmes.

At the King's Picture Playhouse, Chelsea, last week, "Water-Melon" and "Delaware" instantly appealed to the audience. The rendering of the numbers under the direction of Captain Holland certainly pleased their patrons.

The "Mayfair Four" are now back at the Mayfair Club, and are pleasing their dancers nightly with a whole host of Feldman tunes, including "On the Blue Lagoon With You," "Monavana," "I Dream of a Castle in Spain," and the very successful fox-trot "Turned Up."

Mr. Chris Ambrose writes to say that he is having very big success at the Pavilion, Filey, Yorks, with "More," "Joe is Here," "I'm Goin' South," and other Feldman successes.

Emlyn Thomas and his London Band at the Holborn Empire last week scored a very big success, their opening tune, "Say It While Dancing," and the following number, "Gigolette," being rapturously applauded.

"Hugo" and "I'm Gonna Bring a Water-Melon To My Girl To-night" are new winners at the Villa Marina, Douglas. They are being featured by Arthur Moore's Syncopated Four, who play to a thousand dancers nightly. The Syncopated Four, under Mr. L. Manning, is Manxland's best-known dance band, and they are consistent Feldmanists.

Mr. J. B. Willmott, another keen Feldmanist, and a musical director of ability at the Imperial Cinema, Canning Town, sends us programmes and reports of the successful featuring of "Dancin' Dan," "On the Blue Lagoon With You," "Electric Girl," "Hugo," "Turned Up," and "Does the Spearmint Lose Its Flavour."

Teddy Desmond and his popular Eight Savanas, at the Palais de Danse, Dennistoun, is having big success with "I'm Goin' South," "Monavana," and other Feldman numbers.

Mr. Eugene Strong, who presides over the orchestra at the Victoria Theatre, Dundee, has written to say that "California, Here I Come" proved an instan-

(*Continued at foot of col. 1.*)

TELEGRAMS: OSWALDIAN, WESTRAND, LONDON. TELEPHONE: GERRARD 7545 (3 lines).

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 6, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Mme. Lillebil, Clarice Mayne, Gracie Fields, Alba Tiberio, Jack Edge, Clarkson Rose, Cycling Brunettes, Coquelli.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Van Dock, Robb Wilton, Harry Gunn, Viva Daron, The White Lady, Jay Laurier, Charlier and Guvollor.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Norman Carrol, Sammy Shields, The Act Beautiful, Bros. Egbert, Wright and Hartley, Bert Maddison.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"On The Dole."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"22 Carat."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Irene."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Alice Craven, Neil McKay, Charlie Poley and Partner, Swance Minstrels, Johnson Clark, Great Gerard.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Maid of the Mountains."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"The Times."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
The Fays, Edgar Beynon, Edna Maude, Hurter Bros., Imperial Trio, Tom Barrasford

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Coram and "Jerry," Will Fyffe, Griffiths Bros., Tom Clare, George Hurd, Mayfair Four, Les Augustines, Daimler and Eadie.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS, Songs, &c., submitted for consideration.

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Monday, October 6, 1924.

LONDON PAVILION.
Jesse L. Lasky presents Rudolph Valentino in "Monsieur Beaucaire." A Paramount Picture.

REGENT THEATRE.
Rehearsal at 12 noon for—
Chas. Macdona to present Bernard Shaw Repertory Company.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Law Lake to present "Splinters of 1924."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
J. Cummings to present "Risk It."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Tommy Mostol to present "Jig-Saw."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Stuart Laurance to present "Wangles of 1924."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Harry Slingsby to present "Zip."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Karl Hooper to present "Our Liz."

WATFORD SUPER CINEMA.
"Women Who Give,' three days (Monday, Oct. 6); "Electric House," three days (Monday, Oct. 6); "The Battle," featuring Harold Lloyd, three days (Thursday, Oct. 9th); "The Leather Pushers," three days (Thursday, Oct. 9th); "Cornered," three days (Thursday, Oct. 9th).

SOUTH LONDON.
Rehearsal at 12 noon for—
D. & B. Productions to present "On the Run."

OXFORD THEATRE.
Company as booked.

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 42 (ladies 11, men 31). Amount of weekly pensions, £60 3s. 9d. Number of pensioners, 101. Amount of loans, grants, fares, &c., £8 [illegible]

VARIETY AND THE PRESS.

Music Hall Artists' Salaries.

There was an interesting gathering of members of the V.A.F. and a number of journalists at Gatti's Restaurant on Tuesday of last week, when an informal discussion took place on the present position of vaudeville.

Mr. Albert Voyce, chairman of the V.A.F., presided, and among those present were: — Talbot O'Farrell, Whit Cunliffe, Harry Tate, J. W. Rickaby, George Bass, Robb Wilton, Fred Russell, Dick Henderson, George D'Albert, Bruce Green, Stanley Damerell, Harry Marlow, Monte Bayly, Fred Herbert, and Cruikshank.

Mr. Voyce, in explaining the objects of the conference, said it was the desire of the V.A.F. to bring back vaudeville to where it was once. At one time vaudeville was one of the most important types of entertainment in this country, just as it was in America to-day. In fact, in America vaudeville was an integral part of the nation. He questioned whether in the entertainment world it was possible to find men of greater ability or greater initiative or resource than the stars and real *bona fide* members of the V.A.F. They were all out to improve vaudeville, and the assistance of the press was sought to help them to attain that end. Sir Harry Lauder had sent his fullest support to any move that may be made to further the much-needed revival of variety. So had G. H. Elliott and Milton Hayes. Harry Tate (who was present) had written "Variety is all right; it is the variety of people who are running it who are not." Ernie Mayne had also sent his best wishes to that gathering.

They were anxious at all times to push forward their profession, recognising that it mattered more often than those who were in it. During the past ten years they had had very few people in the business who fostered rising and promising talent, with the exception of Sir Oswald Stoll, who had persistently run variety at his theatres. And during that period variety had lost many stars.

Mr. Fred Russell said he took it the object in view in calling the conference was not to "nobble" the Press, but rather to give whatever information might be necessary to enlist its sympathy and support in an effort to restore variety to the place it formerly occupied in the affections of the people.

That variety had been under a cloud for some time there could be no question. Attempts to apportion the blame were futile. Some said the slump was due to a change in public taste; some that it was the vogue of the cinema; others blamed the managers for encouraging revue to the exclusion of variety; and others, again, thought the artists were at fault because, it was alleged, they had failed to change their material as often as they might have done. Whoever or whatever was to blame for the past, there were, fortunately, signs of a revival now.

It would assist managers and artists alike if they could induce the Press to help boom variety; by devoting some of its valuable space to notices of variety matters; by keeping both parties up to the mark by constructive criticism; and by helping to remove certain misconceptions with regard to the profession.

There was, for instance, the fiction that all music hall artists were—or should be—semi-millionaires; and that most of them earned salaries calculated to turn Cabinet Ministers green with envy. It was true there were substantial prizes to be gained in this as in most other professions; and it was also true that some artists were able to run motor-cars, even without subsidies.

There were, possibly, a dozen British artists who could command a salary in excess of £200 per week—when they were working. Maybe there were two dozen more whose remuneration was over £100—when they were working.

There were perhaps even four dozen who received between £50 and £100—when they were working. And there was quite a number whose salaries ranged between £30 and £50—when they were working. He stressed the phrase "when they were working" for a special reason. To the knowledge of the officials of the V.A.F. there were approximately 5,000 persons engaged as artists in the business, representing some 2,500 separate "turns." If every music hall in the country played its full complement of variety, work would be found for about 1,500 turns per week.

But dozens of music halls had been converted into cinemas, and many others had gone over to semi-theatrical productions. The "Calls" in the theatrical papers showed that during the past two or three years, and until quite recently, it was only on very rare occasions that more than 50 halls played variety in any given week.

This meant the employment of about 400 turns. After allowing for those who had secured engagements in revues and the odd acts played in cinema houses, they would not be far wide of the mark if they said that not more than one-third of the 2,500 turns were in work any one week. The middle and lower range acts—the great bulk of the profession—consisting averagely of two persons, and drawing a salary of £10 to £40 per week, were lucky indeed if they could get work 25 weeks in the year.

HOLLYWOOD FOLLIES.

At the Empire, Kingston.

Bright, lively, and full of go, is the best summary that can be written of this "American musical burlesque," presented by Mr. John Lester this week for the first time in the metropolis. It is in fourteen scenes. The first represents a "location" at the famous "movie" town when all kinds of picture folk are on the stage, Harry and Burton Lester being two would-be film actors. In this scene Mr. Vic Hagan sings "All Want to Go to Hollywood," and two little girls, Lilly and Bessie Pike, dance delightfully. Scene two is "The Rescue," where on the screen an American train is seen approaching the spot where cowboys have laid the body of a young girl. The finale of this is very comical. Scene three is a clever exhibition of dancing by a well-trained troupe. The fourth scene is a burlesque of a "casting office," and in this Miss Edna Oram and Miss Gladys Neville give a good account of themselves, and Mr. Harry Lester enlivens things up "quite a bit," particularly for Mr. Phil Peters as the new owner of the studio. Mr. John Lester has designed an enlarged device as a "close-up," and members of the audience are invited to come on the stage and be "taken," the winners' photos to be sent to Hollywood. The final scene of the first part was "The Old Timers' Post Horn Galop," the costumes designed by Miss Clara Lester, the prancing and tossing of the manes of the "steeds" being capital and the dancing very good. The opening of the second half by the famous Georgia Jubilee Singers, was loudly applauded. Scene eight is a procession of smartly attired bathing girls, and then we have a ludicrous skit of the "triangle," as depicted by the camera man, introducing the original "pie-throwing" scena. After a song, "School Time," by Miss Gladys Neville, John Lester presents the Ten "War Babies," and these well-trained kiddies go through the well-known naval drills, including the Swedish drill, and ending with correct semaphoring, any word called out by the audience being given very rapidly. Scene twelve gives another comic one-word drama, "The Other Man." "The Gramophone Blues," a song sung by Mr. Vic Hagan, came next. Lastly, but by no means least, came "The Ten Cowboy Syncopators," who played in grand style, giving such items as "Honolulu Blues," "Oh Sarah," a musical rodeo of Wembley, showing how the band played "Horsey, etc.," in the various pavilions there; "Why Did I Kiss That Girl?" and a dramatic recitative with music, "The Old Gang of Mine," sung pathetically by Mr. Harry Lester; this excellent orchestra concluded the show with a fantasia, "A Hunting We Will Go." This new production is quite on a par, if not better than the same producers' former success, "The Round Up."

"RISK IT!"

At the South London.

This bright comedy revue, which opened at the South London Palace on Monday, has many attractive singing and dancing numbers, and some good comedy. Mr. J. Cummings, who presents it, must have been gratified with its reception.

Mr. Leo Brooker is a capital comedian, who plays the dude very successfully. He is particularly good in the golfing scena, and "Outside the Polling Station"; Mr. Archie Glen is also an excellent droll, and scores in most of the comedy scenes. His "Italiana" song in the pierrots scena is one of the best things in the show. Mr. Sandy Connor also aids valuably in the comedy work. As an artist, a policeman, and in various other rôles, he is a big success. Mr. Arthur Donavon uses his fine voice to advantage in several numbers. Miss Doris Daynes sings delightfully "A Smile Will Go a Long, Long Way," "Old-fashioned Love Song," "What'll I Do," and "Kentucky Babe," and with her partner, a violinist, "Nellie Dean." The Sisters Mason's best effort is "Monkey Doodle Harem," but "Barefoot Days," "Cinnamon Sue," "Say It With Ukalele" and "Hielan Jazz" are worthy of mention. They are both excellent artists. Miss Eva Green and a good chorus complete the cast.

FROM THE PROVINCES.

(*Continued from page 9.*)

Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Harry Lees has here the "new style" Scottish revue "Gossip and Grumbles," with a star cast of Scottish artists led by Mark Denison, and featuring also Collins and Morane, Scott and Earle, and Rita Mercer, danseuse. The show is picturesque and packed with entertainment.

KING'S, LONGSIGHT.—P. Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—A powerfully tempting bill is offered here this week, with Percy Honri at the top in his concertina and variety act, and May Levey at the bottom in clever male impersonations; while strong turns are added by the Ten Loonies, alive with musical talent and ludicrous humour; Tom E. Dean, comedian; Nora and Barney Moore, the Irish players; Francis and Riden, in comedy and song; Rosie Reys, contralto; and the Charles Thomas trio of accomplished acrobats.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—Light and entertaining comedy is provided here this week in the shape of W. W. Jacobs' "Beauty and the Barge," which the New Manchester Repertory Players are handling with great success.

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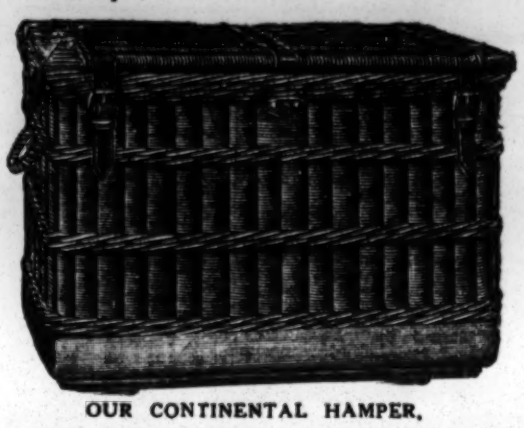

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The Correctors of the Press had a very enjoyable evening on Saturday last at the Holborn Restaurant, when the 70th anniversary of the formation of their association, and the "coming of age" of the secretary, Mr. S. F. Crampin, was celebrated at dinner. The chairman, Mr. W. H. Shortell, was supported by Lord Riddell, Mr. F. O. Roberts, M.P. (Minister of Pensions), Mr. C. W. Bowerman, M.P., Mr. T. E. Naylor, M.P., Mr. G. A. Isaacs, M.P., Mr. G. K. Chesterton, Mr. T. W. McAra, and about 400 others. In addition to the speeches an excellent programme was provided. Miss Gwladys James was heard to advantage in some good songs; Messrs. Herbert Pearce and William Vincent contributed singly and in duet; Mr. Courtney Mayverne gave of his humour; and Miss Lois Barker and Mr. Percy Tarling appeared in humour and music at the piano. Mr. Albert Mate was the accompanist.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

"No Guild, No Ground"—A Stupid Parrot-Cry—Reams of Rot and Unadulterated Nonsense—Moth-Eaten Methods—Freedom of the Fair, Guild or No Guild—Some Home Truths.

"No Guild—no ground." This, the slogan that shrieks at me from the columns of a north country journal, exclusively devoted to the doings of market-men and showfolk. It is not the first time that I have heard that same stupid parrot cry in a different guise—the frenzied appeal of one tiny section of the community; fearful of competition; jealous of supposedly hereditary rights; to be protected from the honest rivalry of their fellow men outside their own narrow circle. It is not, perhaps, the most original slogan of its kind. There have been many similar, whose purpose and object, appealing to the worst instincts of class selfishness, were identical.

With a half-stifled yawn and a sigh, I lay the paper aside and fall to wondering whether, after all, we *really are* an enlightened people in this year of our Lord one thousand nine hundred and twenty-four, and, if the ugly spectres of "class distinction" and "class hatred" were as effectively buried as some of us hoped in the carnage and débris 'twixt Dunkirk and Peronne, along the lines of those twin roads that slant through Arras and Bapaume, and join outside Cambrai. It seems otherwise!

For the past few weeks I have marked the progress of this tirade against the evils (*sic*) of competition by showmen and women, whose only offence, presumably, is that they have neglected to seek, or failed to obtain, admission to membership of the Showmen's Guild of Great Britain and Ireland. I have read the columns of comment and the different views upon the subject which have appeared in the particular organ already alluded to, with some interest, more amusement, and deeper disgust.

The views of some who are contributing to the discussion presently proceeding in "The World's Fair" would be illuminating, but for the fact that they are so gravely distorted and obviously prejudiced, but the opinions of some of those who have seized upon the opportunity created by the controversy to air their crazy views in print, deserve no better description than pure unadulterated nonsense.

I do not question the sincerity of our contemporary or the honesty of purpose of those of its contributors and correspondents who believe that they see in the literal interpretation of the "No Guild—no ground" theory a practical solution of the problem of overcrowded fairs.

Whether Mr. F. Mellor, who edits "The World's Fair," and is, at the same time, treasurer of the Showmen's Guild, seriously believes in the wisdom (were it practicable) of converting the Showmen's Guild into a species of secret society modelled on Ku-Klux-Klan lines, and if he really imagines for a moment that it is possible for the Showmen's Guild to dictate to every Tom, Dick and Harry in England, Ireland, Scotland and Wales, who does not happen to be "one of us," the terms and conditions upon which they shall or shall not be permitted to earn a living in the show business, is another matter. Personally, I think not, and that in his heart of hearts my confrère realises, just as surely as the majority of thinking people will, that what some of his correspondents have written on this subject are "reams of rot," and that others, while less drastic in the remedies they propose for dealing with a problem that is in reality no problem at all, but a quite ordinary condition of everyday life, are simply "talking through their headgear" as the saying goes.

The whole discussion was started by one who signed himself with the initials "A. P. S.," in a letter published by our contemporary in a recent issue. Now "A. P. S." whoever he may happen to be, and I have a shrewd idea that I could hit the target at the third guess, is something of a firebrand—a whole-hogger, if you will. The merits of compromise make scant appeal to him. He is, I suspect, of the "sack-the-lot" order, for whom no half-hearted measures will do. He would have the Showmen's Guild rule the roost, and banish from the freedom of Britain's fair grounds all who are not of "the chosen." I quote the following from his article, entitled "The Overflow":—

"Of course, I am well aware of the fact that no power on earth can prevent anybody selling a set of swings, or even a scenic railway, if they wish, to anybody whoever they think fit, either inside or outside the business, and everybody and anybody could start in the show business at once if they thought fit, as certainly no one could prevent them from doing so, but there is at least one thing that could prevent them attending the bulk of our fairs and feasts and recognised grounds, and that one thing is the Showmen's Guild of Great Britain and Ireland, as with this powerful society the entire fate and future of Showland is left almost entirely, and the sooner the motto 'No Guild, no ground' is strictly adhered to the better for all concerned. The Guild must close its doors, and at once, to any further members, and they should be closed tightly, too, so that we could be sure that no more of the overflow was leaking through, slowly perhaps, but surely."

Dear Us—"And the red glare on Skiddaw aroused the Burghers of Carlisle."

But "A. P. S." is nothing if not persistent. He goes on to excuse himself for "preaching" on the score that he thinks it high time "that somebody preached," and proceeds to argue that "I am well aware of the fact that I am raising no new question in this one, but it is a question that if solved in the right way, and that way is: 'No Guild, no ground,' throughout the entire country, it would also solve more than one of Showland's difficulties, and in addition benefit Showland in general enormously. It is up to those who hold high positions in the Guild to break away and make a move in the right direction by closing the doors to further membership for at least five years, or such times that events arise where it would be desirable to enrol more members. If this were done I do not think the present members would object to a slight increase in the annual subscription. If the rule 'No Guild, no ground' were put into force those people who are prepared to go on letting their grounds to all comers should be severely dealt with."

Truly matters have come to a pretty pass when the Guild, as the protective society of the show industry, is to be allowed to bludgeon all and sundry into tame submission to its will and the passive acceptance of any preposterous conditions that it thinks fit to impose. "A. P. S." is very wide of the mark in imagining that the remedy for overcrowding in the show business lies in that direction. The "No Guild, no ground" policy is not only wholly tyrannous and ludicrous, but, for a variety of reasons, none of them difficult to define, utterly impracticable into the bargain.

It seems that showland is beginning to discover that business is not perhaps as brisk as it might be on certain fair grounds, and that the good (or bad) old days, when an easy-going public was more easily amused than is the case to-day, and was content to pay its pennies in return for any rubbish that the showman thought fit to serve up—when competition was virtually non-existent, and "the old game" meant "money for jam"—have passed; that newcomers have made unwelcome appearance on the scene, some of them bringing, or attempting to impart new ideas into a business that does not, for the most part, take kindly to innovation; and that because such newcomers are now competing with the descendants of the numerous well-known families of showpeople, who, for very many years, have had matters so much their own way that they have come perilously near to regarding themselves as sort of hereditary "cocks of the walk," and as having a kind of prescriptive right which must on no account be usurped, to any and every fair ground in the kingdom, the showmen's own particular trade union is to be called upon to "draw in its horns" as it were; to bar the door to any would-be newcomer who has a mind to try his hand and stake his small resources in the show game.

The idea is all very nice and comfortable from the point of view of some of the more influential members of the Showmen's Guild, but as a policy it cannot be permitted to pass unchallenged. Here is a case where the wish was father to the thought, but that thought, and all the insensate selfishness and snobbery for which it stands, will not do at all. It has been argued that unity is strength, but in the present case the Showmen's Guild of Great Britain and Ireland lacks both the unity and the strength also that would be needed to effectively enforce the 'No Guild no ground" doctrine.

In the whole of the discussion, no contribution stands out more prominently than the hard-headed, commonsense arguments against this futile policy, used by an authority with evident experience of the business in a letter published in "The World's Fair" on Sept. 20, under the *nom-de-plume* of "Mac." The writer recalls how more than thirty years ago, when the liberty of the showman was being legislatively imperilled, "The Era" fought and successfully upheld the showmen's right to the freedom of the road and attendance at chartered fairs. He reminds his readers of the arbitrary "unwritten law" by which it is sought to restrict the privilege of Guild membership to the sons and daughters and other relatives of old-time showmen, and proceeds to call attention to the obvious fallacy of adopting the "No Guild—no ground" policy, giving as one of his reasons the doubt that such a rule would be observed even by the Guild officials themselves. "Mac" avers that "new blood" is sadly needed in the show business, and I am in complete agreement with this view. Very sagely he observes that Guildsmen only want certain conditions by which they themselves benefit. He is alive to the fact that the big men in the Guild cannot do without the lesser interests, and he is not blind to the fact that during the war the Guild showed decidedly less disposition to exclude from membership those "outsiders" whom they would banish to-day.

The root cause of much of the trouble lies in the faulty organisation of the Guild itself. There is about its operations for too big a measure of decentralisation. Instead of working as a whole, the Guild is split up into various sections, which would appear, in nine cases out of ten, to work almost independently of the central body and of one another. Then, too, the Guild lacks a really great leader. There is no particularly distinguished guiding hand; no controlling mind that could lay down a clearly defined policy and see that policy carried into effect, and no organiser of outstanding brilliance, at all events, at the helm. Frequently, also, the Guild is sharply divided in its counsels. One section fails to see eye to eye with another, with the result that chaos occasionally follows in the wake of abortive effort, and real unity of purpose and the co-operative effort at practical team work is rendered immensely difficult.

I am not condemning the Guild in principle or any of its individually zealous officials. There are plenty of discriminating brains among them, but somehow or another circumstances seem to have combined to keep many guildsmen, who are admiraby fitted to hold the reins of leadership, permanently in the largely voiceless ranks.

The plain unvarnished truth of the matter is that the Guild is perforce compelled to give priority to study of the substantial interests of a section of its wealthiest and most influential members. These, in their turn, have large vested interests of their own to consider, and some of these captains of the show industry have shown themselves by no means unanimous in their resolve to exclude any but Guild members from tenancy of ground within their control.

The present leaders of the Guild and its executive officials have certainly, from time to time, rendered yeoman service to the showmen's cause, and I question neither their sincerity nor their good intent. The hearts of the officials who constitute the Central Council and of the leaders of the several sections of the Guild are, probably, without exception, in the right place. Some of these officials have no cause to love me, but I trust them, and the strength of that trust leads me to believe that the manifest absurdity that is represented by the "No Guild—no ground" slogan is unlikely to find any really solid Guild backing.

These are evolutionary times, and as such do not call for revolutionary methods. There is room for new blood, and for fresh initiative in the show business. The hide-bound Conservatism of old is totally unsuited to modern progress. The age is increasingly that of the "younger generation," whose conception of what the public wants is nothing like so wide of the mark as some of the older hands suppose. The young men, the beginners, and the newcomers must be given their chance. Under existing conditions, admission to membership of the Showmen's Guild is infinitely too difficult. It is in the best interests of all concerned that it should be simplified. New members mean added revenue to the Guild funds. Further, they spell new life and fresh impetus for the business, and, at the moment, such new impetus is sorely needed.

The mission of the Guild should extend to the protection of the interests of its little, as well as those of its more influential members. It is not a mutual admiration society, but a body formed to safeguard the welfare, root and branch, of the show industry. To such an organisation selfish legislation and lop-sided politics should be impossible, and although the officials have had to contend with the handicaps of apathy and indifference with which a goodly proportion of Guild members are afflicted, this fact alone affords no valid reason why its rules should be framed with a view to benefiting a privileged few at the expense of the many subscribers in the rank and file.

The Guild cannot be allowed to dictate to all and sundry the conditions upon which they may attend fairs throughout the country. The Guild, nor any of its officials and members, has no kind of exclusive prerogative to the sole tenancy of British fair grounds, and it would prove an unmitigated evil were the Guild ever to be permitted to exercise any kind of monopoly in this respect.

Subject to the surviving relics of war-time restrictions, England is still a free country, and "The Era" will sturdily champion the right of every showman, be he member of the Guild or otherwise, to the liberty of the open fair ground. In any case, the Guild could exercise no control in the case of corporation grounds.

This is neither the age of intimidation nor of autocratic government, and if the Guild persists in its short-sighted policy of picking and choosing its members, of seeking to restrict their number to suit the vested interests of its present personnel, and of turning down the applications of would-be members who are willing to pay their subscriptions and to properly observe the Guild's rules, such attitude may conceivably result in the early birth of an opposing and possibly yet more powerful body.

The liberty of the fair ground belongs to England, not to the Showmen's Guild of Great Britain and Ireland. The right to attend fairs, and to honestly practise the business of amusement, wherever the fair is held, belongs not only to the showmen's leaders, but to every loyal subject of King George. Guild or no Guild, that privilege of British citizenship and British freedom must and shall be held sacred.

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FOOTLIGHT FLASHES.

"NELLY DEAN."

Artistes in the "Nelly Dean" musical play produced by Norman H. Lee at the Kilburn Empire, are making success an assured thing by laying-in hits from the house of Feldman. Gertie Gitana, so popular as a single turn, appears for the first time in this musical play, and promises to make a record hit with the "Nelly Dean" song. Viola Williams will feature "In a Tent," and the clever chorus has been found a first-class song and dance number in "Hugo." Best of luck to "Nelly Dean."

THE FOUNDER.

The Founder of Feldmanism is able to look upon his life's work with pride and satisfaction. The House of Feldman is no mushroom growth, as everybody knows. Its progress has been steady all through the years, such progress being the natural result of correct methods sensibly applied. The selection of suitable songs has always been a strong point in Feldmanism. The requirements of artistes are always kept well in front: hence the confidence which the music hall profession generally places in our numbers.

NEW WINNERS.

Victoria Monks, scintillating as ever, has discovered that the new Feldman numbers "Put Away a Little Ray of Sunshine" and "I've Got a Cross-eyed Papa" are the goods. Oxford Music Hall audiences are in complete agreement, and accord the charming comedienne a rousing reception. We advise our readers to get busy and cultivate the "Sunshine" habit right now!

THE BIG FOUR.

Evelyn Dove is scoring a sensational success at the Café de Paris, where she is featuring four great Feldman hits, viz., "California, Here I Come," "If You Do What You Do," "I've Got a Cross-eyed Papa," and "Papa Blues." Miss Dove's charming personality and the "big four" have taken café audiences by storm.

A POPULAR BAND.

Our heartiest congratulations go to Mr. J. Matthew, under whose able baton the Coventry Silver Band achieved a notable success at a recent footer match 'twixt Leicester City and Coventry City. Mr. W. H. Warren, the band's genial secretary, writes:—"As usual, your numbers were much appreciated. We already have requests for repeats. 'Horsey!' and 'Turned Up' transformed the audience into one big choir, and they did let it go!" The band also played "In a Tent" and "Say it with a Ukulele," making a total of four items from the House of Hits in a programme of five. Thanks to Feldmanism, the Coventry Silver Band were complimented on keeping bang up-to-date. It was a great match, by the way—and Feldmanism won, as it always does!

"DELIGHTED!"

Billy Wooley, whose new revue "Hello! Chuckles" is going some, writes with reference to "I Want 'em Wild, Weak, Warm and Willing," "A Smile Will Go a Long, Long Way," and "I Ain't Going Back to Nowhere." He says: "Am more than delighted with success of same, which are proving outstanding features!" We knew they would!

THE WINNING POLICY.

So much reliance do the Dortmond Bros. place in Feldman's no-risk policy that their new revue, produced at St. Helens this week, is an all-Feldman show from beginning to end! The talented company deliver the brightest of musical gems in "Dancin' Dan," "In a Tent," "If I Can't Sing About My Mammy," "Hugo," "I Want 'Em Wild, Weak, Warm and Willing," "In Love With Love," "When the Lights Go Down in Chinatown," and many others. Hundred-per-cent. songs make for a hundred-per-cent. show, and with the above-named batch of winners in such capable hands, we have no fears for the popularity of Dortmond Bros.' revue.

ETHEL LEVEY'S

Brilliant Personality Shines in Brilliant Songs:

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MAYBE HE'LL WRITE ME

CALIFORNIA, HERE I COME

HEAR THEM AT THE ALHAMBRA.

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FOOTLIGHT FLASHES.

PLEASING THE PRINCE.

The Prince of Wales had a set of band parts of "Wembling at Wembley With You" sent to him on board the Berengaria, and Dudley Beresford (who wrote the song in conjunction with Harry Collman) has had an acknowledgment of the Prince's pleasure in the number.

BEN TAYLOR'S GIRLS.

Produced at Devonport Hippodrome on Monday, the bright and clever act by Ben Taylor's Girls was an instant success. How could it be otherwise with six great Feldman numbers to add the essential pep? The Girls are specially featuring "Oh! How He Lied to Me," "Put Away a Little Ray of Sunshine," "You Can Take Me Away from Dixie," "I'm Headin' for My California," "India Nights," and "A Night in Napoli." Six big winners, such as these, handled by Ben Taylor's vivacious and charming girls, spell one word—success!

IN MASKELYNE'S REVUE.

"Hugo," sung by Gloria D'Arcy in Clive Maskelyne's "Hey Presto!" revue at the Mansfield Hippodrome this week, is an enormous success. Miss D'Arcy works the song in her own inimitable Anglo-French way, and the result is a triumph both for her and for the House of Hits.

"THE REAL STUFF."

Chick and Geo. Hyam feature the real stuff in "The Real Stuff." Miss Hyam handles "California" and "Dancin' Dan," and George is going enormously well with "I Love Kids." His affections are reciprocated by old and young "kids" alike, who undoubtedly love the Hyams and their breezy songs and demonstrate the fact accordingly by big applause.

IN TOWN.

Jack Rickards and Violet Stevens have returned to town after a highly successful season at The Lawn, Bexhill, with the Moonstones. They report enormous success of Feldman's catchy numbers.

GOOD WORK.

Ethel Colyer and her Four Clipps have worked "If They're Irish" all the summer season, and Miss Colyer is so delighted with its success that she writes: "I wish to continue the good work in variety." This speaks highly for the sustaining powers of Feldman songs!

AMONG THE BEST.

Hart and O'Brien are scoring heavily in "The Times" revue with "Keep Off My Shoes" and "Reuben, Reuben, Where Have You Been?" The Shurley Girls made one of the hits of the show at Shepherd's Bush Empire last week with "Hotsy Totsy Town." Everything of the best is included in "The Times" revue, and among the best you'll always find Feldman numbers.

THEY KNOW.

When we tell the professional world that we have got new songs it is taken for granted that they are good songs. Feldmanism does not deal in anything else, and our friends in the profession are well aware of the fact. We have just issued several new numbers, which have been submitted to leading artistes, who declare that we have actually beaten our previous best. That is a great compliment, which we appreciate highly. Several of the new numbers have already been tried out with magnificent results.

A TONIC TALK.

What does the American do when his business—an otherwise sound proposition—is being dragged down by one weakness? He sets about correcting the weakness by employing an "efficiency engineer," who duly lays his hand on the weak spot and then charges handsomely. Now, there may be a weak spot in your act, a "something" lacking to make it complete. By selecting any of the great song successes from the "House of Hits," you know they are written by experts, who sense just what the public wants

FELDMANISM—THE SPIRIT OF THE STAGE

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